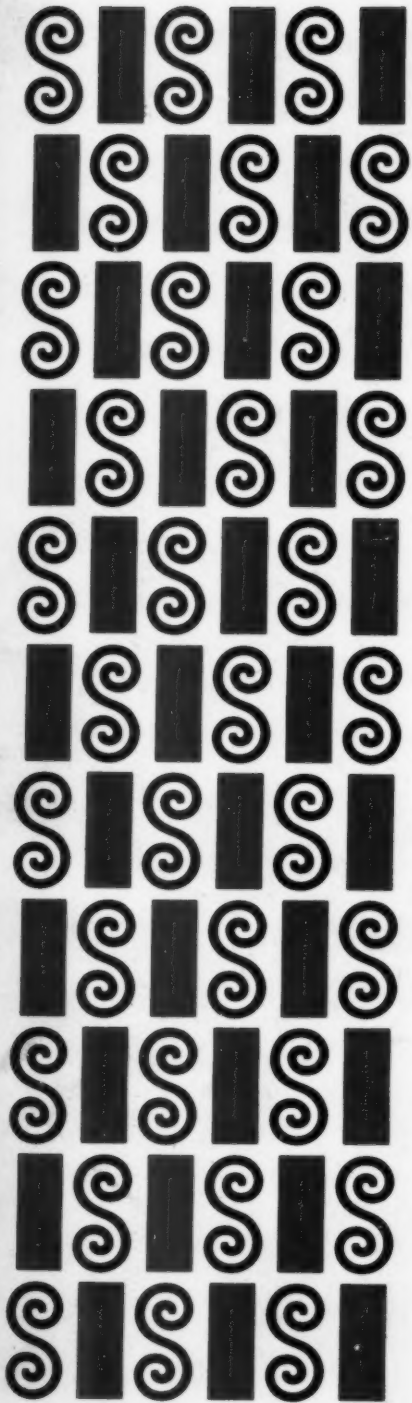


Arch



BRADBURY THOMPSON

ART DIRECTION

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ILLUSTRATORS



FEBRUARY 1961

THE MAGAZINE OF CREATIVE ADVERTISING

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Engravers Americana 3

2911a **MASTER** stimulating

2911n **MASTER** stimulating

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Engravers Americana 5

3278a **ENGRAV** roman style

3278n **ENGRAV** roman style

3278c **ENGRAV** roman style

Engravers Americana 7

3279a **DESIGN** gives qualit

3279n **DESIGN** gives qualit

3279c **DESIGN** gives qualit



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Engravers Americana 9

3280a **QUALIT** make fectiv

3280n **QUALIT** make fectiv

3280c **QUALIT** make fectiv

Engravers Americana 11

3282a **FECTIV** mechanica

3282n **FECTIV** mechanica

3282c **FECTIV** mechanica

Engravers Americana Ital. 5,7,9

3278n 15" **ENGRAV** roman style

3279n 15" **DESIGN** gives qualit

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

Illustrators '61 just one criterion ...

What makes the "best" in contemporary published illustration? Is it the largest piece with the most detail . . . the most expensive . . . the biggest name . . . the assignment that took the longest in research and execution? No doubt these are powerful and pleasing persuaders in the eyes of a handful in the trade, but to consider them in judging a show is disastrous. To water down a committee with these superficial factors is to court mediocrity and make the final showing a far cry from being either representative or the best.

The basic yardstick must be talent to which the artists have added various degrees of innovation, color sense, design, technique, daring and taste.

ILLUSTRATORS '61 holds to this basic premise in its exhibition this year. Entries were judged in a contemporary light and awards made for the best examples submitted. As for comparison with the greats of yesterday and the conjecture of tomorrow, the Society of Illustrators leaves that to the prophetic symposiums. That is as it should be: let the show stand on its own merit.

Len Romagna,

Woman's Day •

Art Direction, published monthly by Advertising Trade Publications Inc., 19 W. 44 St., New York 36, N. Y. YUkon 6-4930. Subscription price \$6.00 per year; \$10.50 for two years; \$7.00 a year for Canada and \$10.00 for other countries. Back issues 85¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

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NSAD AWARD NOMINEES

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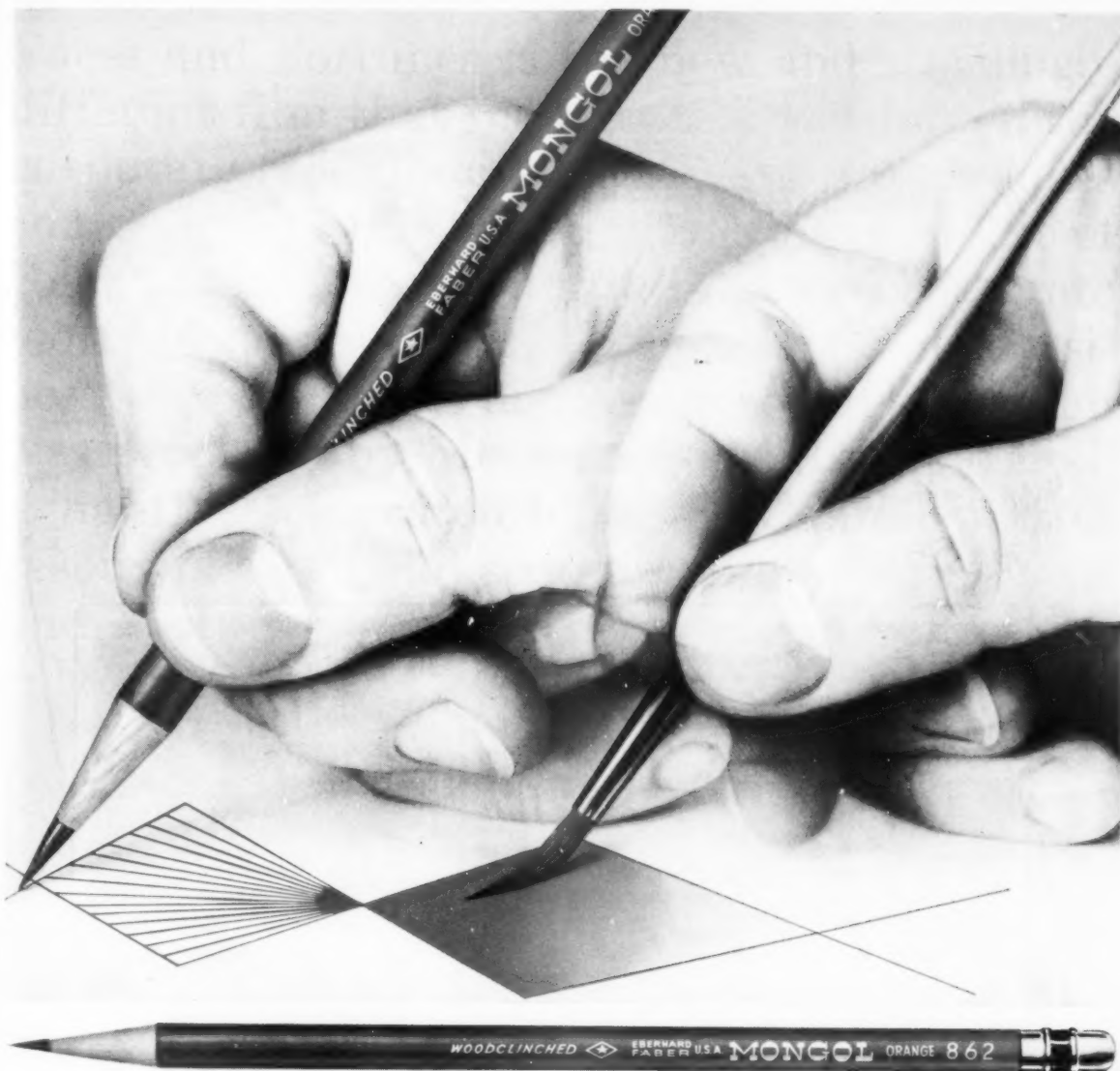
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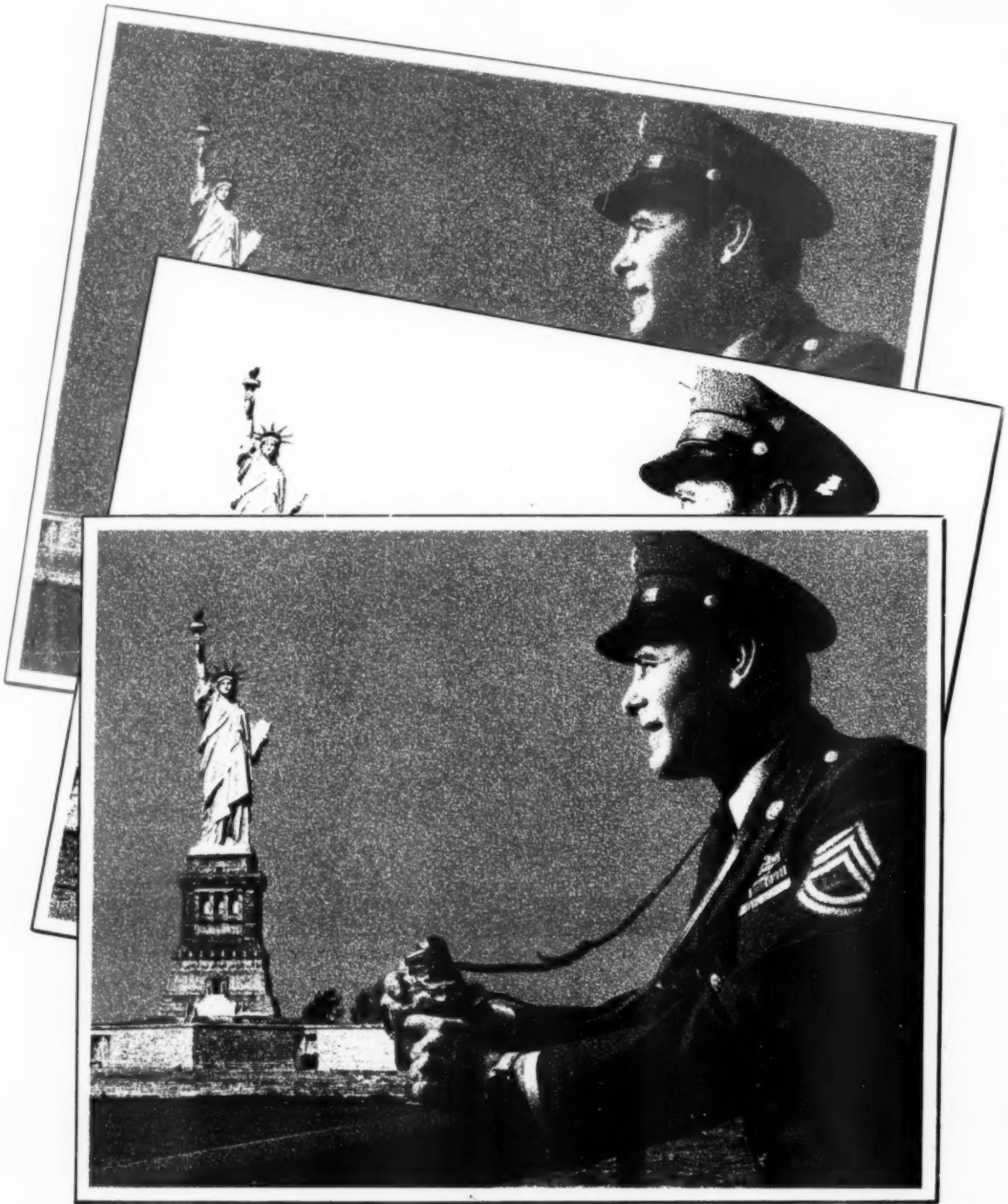
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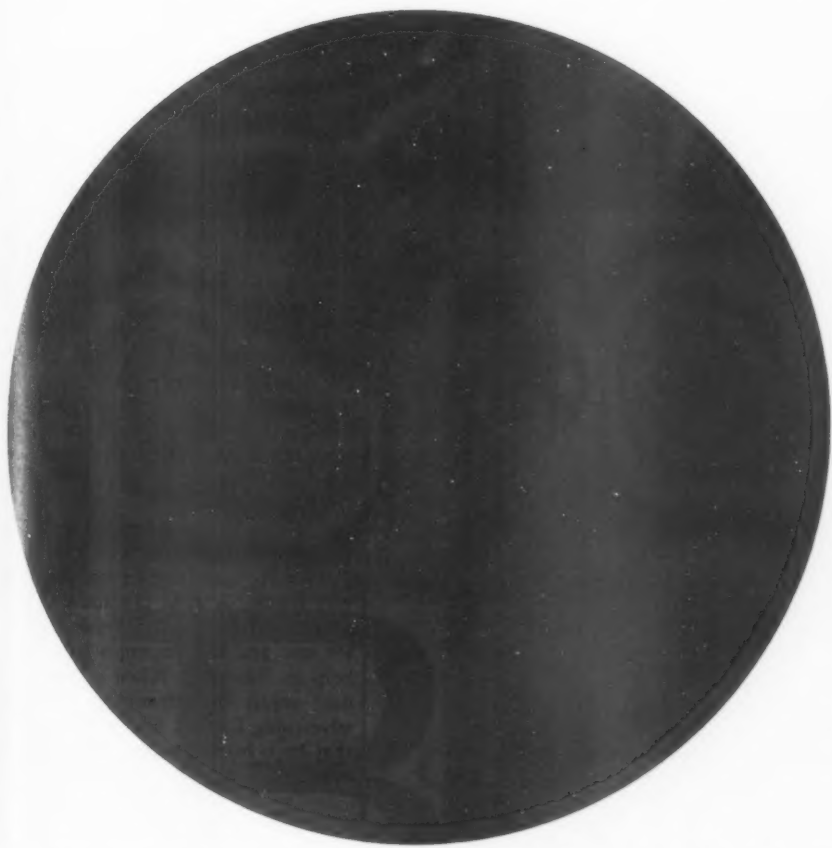
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letters

dear Steve Baker . . .

I admire your knowing and zestful column and am puzzled by your Rip van Winkle piece on Politics in the Nov. issue.

The question of the title—Should agencies get mixed up in national politics?—has long been answered "yes". Both major parties have, of course, been relying on Agencies in all campaigns for many years. The relationships between the Republican and Democratic Parties and Madison Avenue have been exhaustively covered by the Press, they have been thoroughly analyzed in several books, they have even formed the plot of several novels. Outside the hillbilly areas there is now hardly a candidate running for an office above the dog-catcher level who does not rely on advertising men, media experts, copywriters, speechwriters, PR men, TV advisers, etc. at every step. Mr. Nixon was always a creature of the mass communications media who didn't dare to say anything unless he had first checked with PR people and pollsters. Mr. Kennedy is more his own man but he has, of course, been using all advertising media with persistence and skill. Nelson Rockefeller even maintains a special "image building unit" among his staff. I agree with you that the 1960 Conventions were a sorry sight but TV is always a sorry sight; it is run by people who came out of Radio and who have never understood that TV is a visual medium.

The level of Art used in political campaigns has not been very high but over the years I have seen a good many well designed pieces. Many hundreds of Art Directors, Designers and Artists have contributed their services to campaigns. The so-called creative Departments—Copy and Art—are notoriously liberal and constitute a fifth column within the Republican agency business.

What about the moral problem? That's very simple: A good candidate deserves good advertising and I rejoice when I see one getting competent professional help in this field. When a bad candidate enjoys the advantage of effective advertising I attack him on the grounds that he is being merchandized by hucksters.

John Mooss,
Philadelphia

(continued on page 77)

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calendar

Through Feb. 5 . . . Herschel Levitt photography, Village Camera Club, 65 Bank. Feb. 20-24, Benton & Bowles.

Feb. 5-11 . . . Advertising Week. Awards presentation, First International Broadcasting Awards, sponsored by Hollywood Ad Club.

Through Feb. 10 . . . NYADC touring 1960 show, local edition, NY School of Printing. Feb. 13-27, Cooper Union. Feb. 29-Mar. 4, Pratt. Then to Board of Education for circulation to school art depts.

Feb. 23-Mar. 12 . . . Toronto's 13th show, Royal Ontario Museum, Queen's Park.

Mar. 1 . . . Deadline, Natl. Visual Presentation Assn. Day of Visuals. Awards presentation May 23. Day of Visuals, May 23-24.

Mar. 1-31 . . . Turck & Reinfeld's 6th annual book jacket design show, Art Library, Donnell Library Center.

Mar. 3-17 . . . Artists Guild of Philadelphia exhibition, Philadelphia Natl. Bank Bldg. lobby, Broad & Chestnut. Deadline Feb. 11.

Mar. 15 . . . Boston's 7th show.

Through Mar. 4 . . . Illustrators '61 exhibition, Society of Illustrators, 128 E. 63, N. Y.

Feb. 8-11 . . . Pittsburgh's annual, co-sponsor, Advertising Club, at Gateway Four.

Feb. 21-Mar. 24 . . . ADLA 16th show, California Museum of Science & Industry, Exposition Park. Awards dinner-dance, Pacific ballroom, Statler Hotel, Feb. 18.

March 5 . . . Kansas City's 8th previews. Awards banquet, March 11. Show March 6-18, Kansas City Art Institute. Entry deadline, Feb. 4, Morris & Coldenow, 3415 Main.

Mar. 20-30 . . . NYADC's 40th annual national show, Pepsi-Cola Bldg., main lobby, 500 Park (59 st.). Preview for members and exhibitors, Mar. 20. Open to public Mar. 21-30. Awards luncheon, Mar. 21, Grand Ballroom, Hotel Commodore. Visual Communications Conference, Mar. 22-23, Hotel Commodore.

April 17 . . . 15th annual NSAD meeting, Chicago, Sheraton Towers hotel, all day. April 18, 7 p.m., Combined Awards Banquet, co-sponsored by NSAD and ADCC Outdoor Advertising Art Competition.

AIGA . . . Traveling shows: Feb., Design & Printing for Commerce and 50 Ads, Penn. State Univ., Art Dept., University Park. Feb. 1-15, Paul Rand, Ohio Univ., Athens. Feb. 3-25, Ben Shahn, Texas Christian Univ., Ft. Worth. Feb. 5-18, Leo Lionni, Hampton Inst., Va. Feb. 7-28, Printing for Fun, Denver Public Library. Feb. 11-25, Packaging, Univ. of Utah, Salt Lake City. Feb. 12-26, Joseph Low, Huntington Galleries, Park Hills, Huntington, W. Va. Feb. 19-Mar. 5, Lou Dorfman, Hampton Inst.

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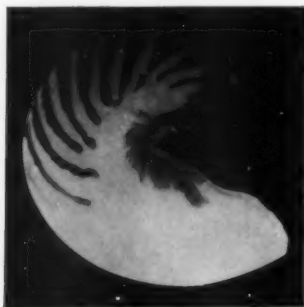
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JEC

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The Joint Ethics Committee recently mediated a dispute between a letterer and a design studio. The studio refused to pay a \$64 bill claiming the lettering was not top quality.

What the panel saw . . .

Two pieces of rejected lettering, the approved tissues on which they were based, finished lettering as redone by staffer, samples of studio's work. Lettering style in dispute was of the beatnik or cookie variety with controlled deviations and frequent interlocking. Agreed price had been \$4 per word.

the claims . . .

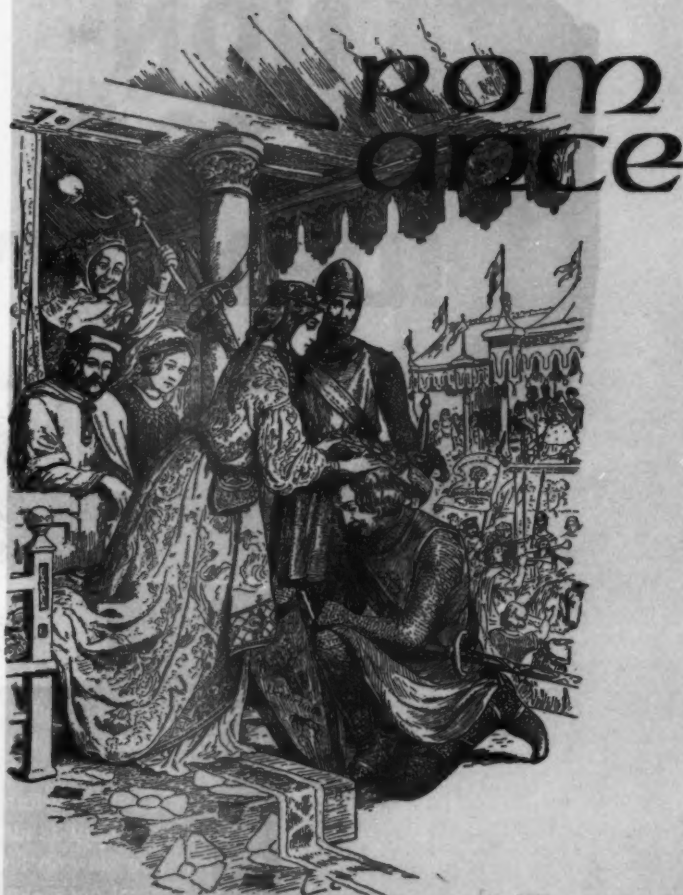
The pros and cons did not challenge each other directly. Some key arguments:

- complainant's work impressed panel as pretty bad but only slightly inferior to the finish done by the staffer.
- work was budget priced and done accordingly. Complainant said, "I don't claim it was \$10 lettering."
- complainant accepted assignment in hopes of getting balance of campaign amounting to thousands of dollars. It was not clear at what rate this would be billed.
- complainant noted "You never buy more than you pay for."
- violation of paragraph 5 of the Code of Fair Practices was cited. This asserts artist's right to redo his own work.
- There was admitted purchasing confusion at studio, since corrected. 4 men ordered the lettering. Mr. "B" approved the tissues but the job was delivered to "C" & "D" who did not like it but said they would show it to client and pay for it. "A" refused to show it to client or to pay for it.
- panel considered price of \$4.00 per word very low.
- work was done over weekend.

decision . . .

JEC recommended payment of \$40. Both sides agreed. ●

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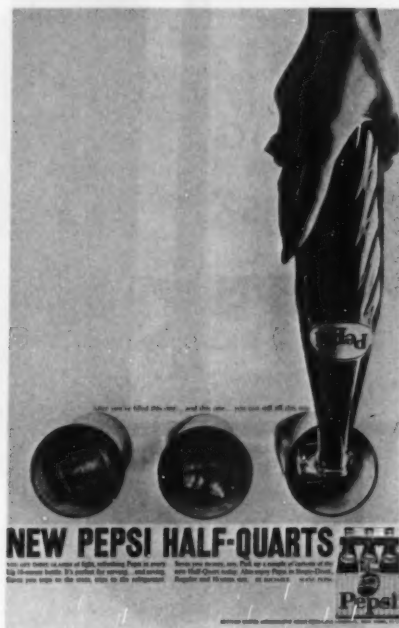


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Stacy C. Mathas • Tim Crisler

art director: RALPH AMMIRATI
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CATALOG OF PUBLICATIONS OF ADVERTISING RESEARCH FOUNDATION.

The 178 items listed include research reports, books, speeches, conference proceedings, etc. Annotations describe the contents, title, date. Name index and subject index included. Free to both members and nonmembers of ARF. Write Advertising Research Foundation, Inc., 3 E. 54 St., New York 22.

PAINTING CHILDREN IN WATERCOLOR. Herb Olsen. Reinhold. \$10.

Though basics are included, this is directed to painter with some watercolor experience. General notes on techniques, the author's own way of working, detailed working notes and illustrations as well as finished pieces. 128 pp. include several b/w illustrations on each page, and 13 color plates.

THE BITING EYE. André François. Perpetua, Ltd. London. \$5.90, plus postage.

128 b/w pp. of graphic satire by François, plus introduction by Ronald Searle. In addition to the François cartoons, there is a section of drawings, paintings and designs. This is the first comprehensive collection of his work. Order from Perpetua, Ltd., Trade Counter, 1 Bloomsbury St., London W. C. 1, England.

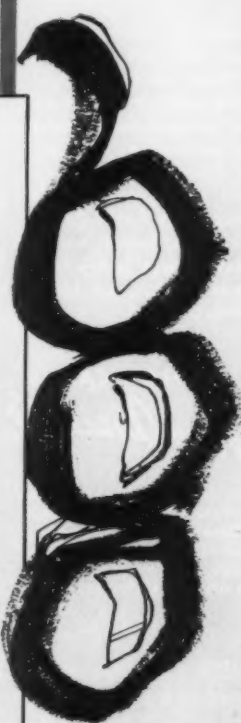
DECORATIVE ALPHABETS AND INITIALS. Edited by Alexander Nesbitt. Dover. \$2.25.

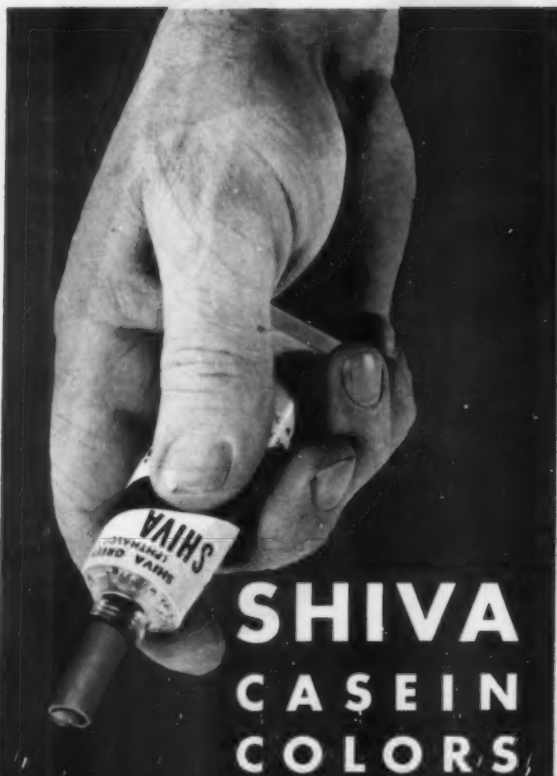
91 complete alphabets, 3924 initials, in 123 page plates. Three sections explain and show manuscript initials as they were used from 8th to 15th century, stylistic and technical development of the printed initial from second half of 15th century through the 18th, and initials and decorative alphabets from the 19th century to the present. The illustrations are copyright-free.



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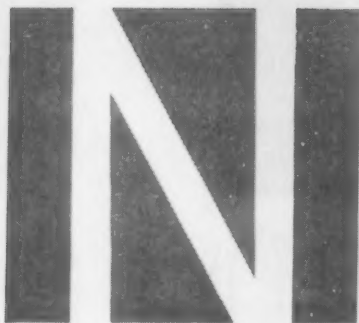
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CLINTON WOOD



FOR NEWS GOTHIC

N for neatness—typographic neatness borrowed from the ancient Greeks and Romans. More appropriately labeled "Sans Serif" or "Block," the Gothic letter forms are derivatives of the plain, "serifless" lettering peculiar to early Greek and Roman stonework. News Gothic is among the most popular of the many Gothic faces, being a later refinement of the original forms. The craftsmanlike simplicity and superb readability of this face can most readily be seen through the faithful reproductions of

NEWS GOTHIC ON MONOTYPE

ABCDEFGHIJKLMNPOQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz \$1234567890

Monotype offers a true reproduction of the original type design, correct fitting of character, perfect alignment of type, and uniformly, typographically correct word-spacing. And Monotype gives you more flexibility in fitting type to space, too. About a 10% saving in lineage is average. This typesetting method gives you a sharper, cleaner, more craftsmanlike reproduction. And please note the attractive News Gothic Italic, News Gothic Bold and News Gothic Bold Condensed in which parts of this ad are set and newly available on Monotype. Lanston Monotype Company, a Division of Lanston Industries, Incorporated, Monotype House, G Street Below Erie Avenue, P.O. Box 4768, Philadelphia 34, Pennsylvania.

(Unorthodox typographic makeup was deliberately employed in the advertisement above to better illustrate variations in color and texture.)

Lanston



ABCDEFGHIJKLMNPOQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz \$1234567890

ABCDEFGHIJKLMNPOQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz \$1234567

what's new

FILMOSTAT BROCHURE in 8 pp., 2 colors, describes the compact economy version of the larger Statmaster. Filmo-Stat is a stat camera, film process camera, enlarger, contact printer, and Lucy incorporated into a fully equipped portable darkroom that occupies 48"x48" of floor space. Also offered without darkroom for installation through existing walls. From Statmaster Corp., 3552 E. 10 Ct., Hialeah, Fla.

LIQUID PRESSURE SENSITIVE ADHESIVE that can be sprayed onto nearly any material which can then be affixed to most surfaces, is Spray-Grip. User holds 5-in. high can about 2 to 5 in. away from the material and pushes the valve, after 30 sec. the material is pressed onto the surface. Qualities claimed: easy repositioning of items, transparency, nonstaining, odorless, nontoxic. From stationery stores, or Avery Label Co., 117 Liberty St., New York.

CRONAR POLYESTER GRAPHIC ARTS FILMS, their history, and in-shop uses as described by actual users across the country, in a booklet, "Four Years of Cronar Films for the Graphic Arts." Du Pont sales offices, Atlanta, Chicago, Cleveland, Dallas, Los Angeles, New York, Toronto, Waltham, Mass., Wynnwood, Pa.

20 LABEL DESIGNS with borders printed in gold or silver ink and ready for copy imprint, are offered by Allen Hollander Co., Inc., 385 Gerard Ave., New York 51. They are "able-stik" pressure sensitive, come in five sizes and four shapes: round, oval, square and rectangular. Border treatment differs for each of the 20 designs. Literature and prices from Hollander. Also available: an automatic dispenser which dispenses 2000 or more labels an hr. This is the "able-stik" 2-Way Dispenser. It strips the backing sheet from pressure sensitive labels and feeds them ready for application.

BLACK LINE INTERMEDIATE PAPER which offers fast speed and reprint density for increased print production is 102 ITF, developed for drawings, office copying, etc. Advantages are listed as: extremely high opacity for greater covering power with ability to pick up fine detail from weak pencil line tracings; 100% rag content; high quality tracing vellum base offers good drawing surface for pencil or ink and gives high durability; etc. Ozalid Div., General Aniline & Film Corp., 62 Corliss Lane, Johnson City, N. Y.

total realism . . . on Wausau's Everest Text

Reproduced with such complete faithfulness, the Cellutex "400" napkin below virtually asks to be lifted right off the page. To assure this "nearest thing to actual sampling" effect in its national insert ad campaign, Hoffmaster Company, Inc., selected startling white Everest Text. Capturing and radiating the full richness and softness of this handsome white-white napkin is no easy task. But we believe you'll agree that this fine Wausau sheet does it beautifully. Isn't this the kind of total realism you want in your printed pieces, too?

turn page please



Everest Text is a brilliantly whiter and brighter sheet with outstanding opacity, foldability, and printability. Ideally suited for either offset or letterpress. Stocked in sizes and weights shown below (samples on request).

Finish	Standard Sizes (grain underlined)	Substance Basis 25 x 38	Colors	Pertinent Data
Vellum	23 x <u>29</u>			
(Vellum) with	23 x <u>35</u>			
"Snow Crest"	25 x <u>38</u>	70, 80	White only	Minimum order: one (1) carton of one standard size
or	35 x <u>45</u>			
"Ripple"	38 x <u>50</u>			
Finishes				
basis 20 x 26 coverweight				
Vellum	20 x <u>26</u>			
(Vellum) with	23 x <u>35</u>	65, 80	White only	Same as above
"Snow Crest"	26 x <u>40</u>			
Finish	35 x <u>46</u>			

SPECIAL SIZES OF PAPER AND COVERWEIGHTS: Minimum order: sixteen (16) cartons of one size. 10% penalty upcharge added on orders of less than 5,000 lb. Special sizes to be manufactured when making finish and weight. **SPECIAL WEIGHTS OR COLORS:** Consult mill for acceptance.

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Paper Co.
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Cordage Company
San Diego, Calif.
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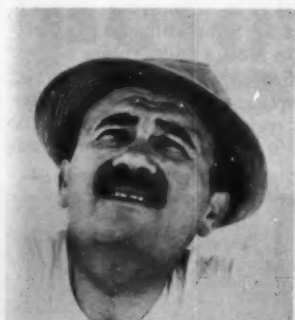
WAUSAU BOND • WAUSAU BOND ENVELOPES • WAUSAU Mimeo
WAUSAU DUPLICATOR • WAUSAU LEDGER • WAUSAU INDEX
WAUSAU TEXT and COVER • EVEREST TEXT and COVER
WAUSAU TEXT ENVELOPES • BROKAW OPAQUE OFFSET
BROKOTE • EXACT BOND • EXACT Mimeo • EXACT
DUPLICATOR • EXACT LEDGER • REGISTER BOND • SPECIALTIES
AND WAUSAU'S COMPLETE LINE OF CUT-SIZE OFFICE PAPERS

Wausau. papers

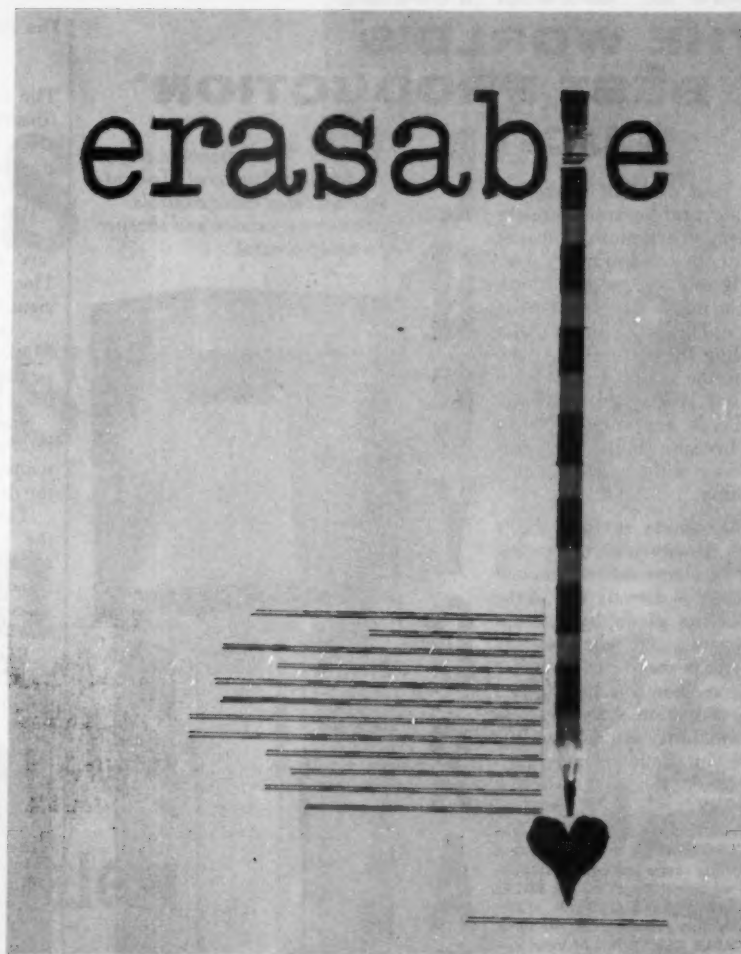
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EXTRA CARE

WAUSAU PAPER MILLS COMPANY
at BROKAW, WISCONSIN

erasable



MORTON GOLDSHOLL



LAYOUT BY MORTON GOLDSHOLL FOR MAGAZINE AD ON KIMBERLY-CLARK CORPORATION'S "ERASABLE BOND"



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Morton Goldsholl

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SPECIFICATIONS

LENS, Wollensak Raptar F4.5 (Same lens as in units costing \$300.00 more and up.); **EIGHT DIAMETERS** scaling range (calibrated settings for four times up and 4 times down); **FOCAL PLATE** 18" x 24"; **COPY BOARD** 17" x 23"; **BELLOWS**, heavy duty rollaway; **LID** fits flush, piano hinge; **CABLE CONTROLS** of vinyl covered steel strand; **HOOD**, grey vinyl, removable; **DIMENSIONS**, 42" stand up height to focal plate, floor area approx. 26" x 24"; **CABINET** of heavy ply construction beautifully finished in neutral beige.

**No other "lucy" machine can out-perform Lucygraf! Instant-set calibrated cable controls give more precision and sharper focusing control.*



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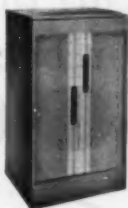
MODEL A
(As shown above.)
Complete with
lens and hood
ready to operate.

EVERY LUCYGRAF IS SOLD DIRECT ONLY!
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FULL PAYMENT WITH ORDER...
\$198.00. We will ship prepaid in U.S.A.

PAYMENT PLAN... \$100.00 payment with order. Balance in two equal monthly payments (60 days). Send Bank Reference. Shipped F.O.B. Los Angeles. In California... add 4% Sales Tax



MODEL "B"... \$278.00
Gives an additional 172 sq. inches on both focal plate and copy board. Includes a 4 x 5" transparency holder in the copy board. Pay one half with order on payment plan. (**\$139.00**)

LUCYGRAF MANUFACTURING COMPANY

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The February cover

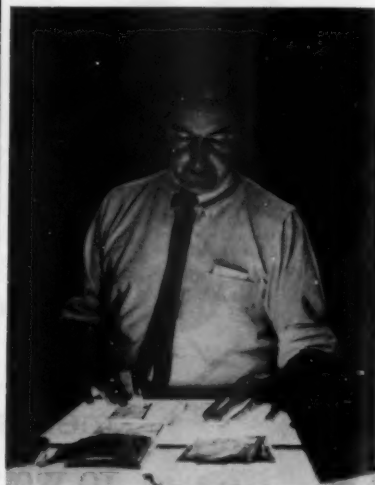
The new "SI" insignia of the Society of Illustrators is the basis for this issue's cover design,—as it has been for all the graphic design of the *Illustrators '61* Exhibition.

It was designed by Bradbury Thompson. The letters "S" and "I" symbolize "art" in all-inclusive fundamental terms: The "S" represents qualities of movement versus the "I" qualities of stability... or the esthetic versus the geometric... the baroque versus the classic... line versus mass... black and white versus color... etc.

The letters were conceived without reference to either traditional or contemporary letter forms, but to emphasize the diverse individual qualities of each.

The insignia has also been applied to the tableware of the Society's dining room and is to become the flag on the facade of the SI building. Its application to curtain fabrics and napkins is apparent in its multiple repeat pattern.

Its simplicity and practicality in respect to color registry make its reproduction possible in all mediums and on all materials.



Bradbury Thompson is a consulting art director and designer. He is a visiting critic at the Yale University School of Art and Architecture and has been a member of the Board of Governors of the Philadelphia Museum College of Art.

Mr. Thompson is a consultant for *Art News*, West Virginia Pulp and Paper Company, Ford Motor Company, McGraw-Hill Publications, Famous Writers School, etc. He has redesigned more than a dozen national magazines and has assisted in the development of "corporate image" programs for leading organizations.

96 point

ATF's

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newest

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design

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now available

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from your dealer:

24 point

Craw Clarendon Condensed

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abcdefghijklmnopqrstuvwxyz&

.,:;!?"'" - \$1234567890€%

**A valuable addition to a growing family
of modern designs!**

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890\$

abcdefghijklmnopqrstuvwxyz ,.:;!?"'" -



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abcdefghijklmnopqrstuvwxyz ,.:;!?"'" -





This C-print for Porgy and Bess, Samuel Goldwyn Productions, Columbia Pictures, Inc. We also make dye transfers and duplicate transparencies. Norman Kurshan Color Service, Inc. 8 West 56th St. New York City 19. For information and prices call Norman Kurshan or Gabe Wilner at JUDson 6-0035



Albert Dorne

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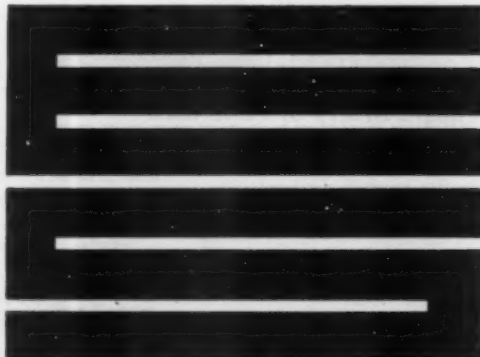
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talents
coordinated
to produce
a winning
team for
the visual arts*



Talone & LaBrasca

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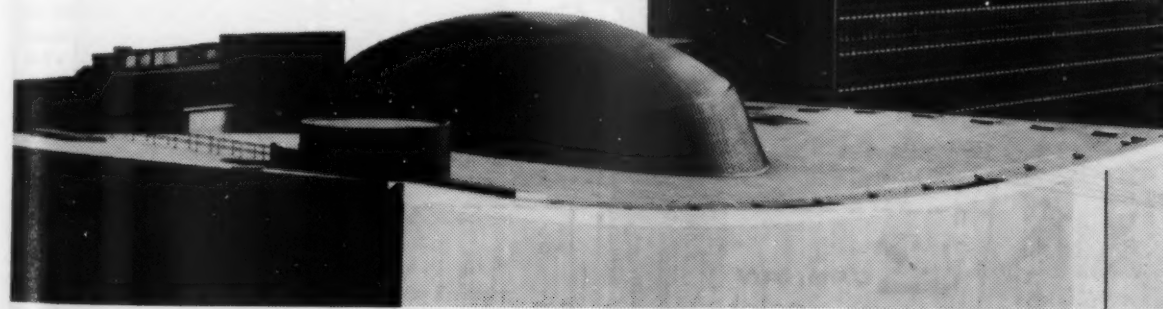
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trade talk

ART DIRECTORS BALTIMORE: **Harry Zepp**, life honorary member and a past president of BADC, now in Raleigh, N. C. He used to be a VanSant Dugdale AD, later went to Henderson agency in Greenville, S. C. . . . **Tom Parlette** was AD for Emery Advertising's Fidelity & Deposit Co. ads which won gold award from Affiliated Advertising Agency Network. **Blakeslee-Lane** did the photos . . . CHICAGO: **Fred Wahl** from Aubrey, Finlay, Marley & Hodgson to Holzman-Kain . . . **IWT** ADs and AEs holding fine arts classes . . . **Randall Roth**, who designed all the literature for the ADCC 28th show, now ADing new trade magazine, *Plastics Design and Processing*. First issue due April 1. Publisher is Lake Publ. . . . **Artists Guild Day** is to be held this month . . . **Harry Smedley, Jr.**, from collateral to print, at Leo Burnett . . . **Richard Borgstrom** from Waldie & Briggs to Burnett as collateral AD . . . **Jean Merz** named creative head, promotion dept., Field Enterprises newspapers . . . **Matt King** is AD at King Korn Stamp Co., succeeding **Bill Hartford**, now a motel manager . . . **Lenn Redman** closed his studio, but did not retire, as erroneously reported. Now a theatrical agent, he is also doing caricatures at sales meetings, conventions, parties, etc. Call WH 4-2650 . . . COLUMBUS: **Richard Lewis** promoted to AD at Harry M. Miller. Lewis is president of Columbus ADC and special activities chairman of Columbus Advertising Club. . . . **Gordon E. Odwarka** left Beacon Mutual Indemnity and the American Select Risk Insurance Co. for Charles E. Merrill Books, a subsidiary of Prentice-Hall International. He is asst. adv. mgr. . . . DALLAS: **Ray Glass** now AD at Don L. Baxter. Glass had been an instructor at St. Michael's College and a graphic design for Everline Instruments, Santa Fe . . . **George (Curt) Davison** promoted to senior AD at Baxter . . . DETROIT: **Allen McGinley** from C-E to K&E . . . **Pat Hudson** of MJA won 4th prize in Popular Photography's \$25,000 international picture contest. His \$500 prize was awarded for a photo of his daughter which appeared in the December issue . . . MJA sponsors sketch class at **Bloomfield Photographic**, 7-9 p.m., open to all ADs in the Detroit area. Contact **Bob Rogers**, at MacManus, John & Adams, Woodward & Long Lake Rd., Bloomfield Hills . . . EVANSVILLE, IND.: **Lloyd L. Duke** has been promoted to director of creative services and design for Mead Johnson's Metrecol div. He is succeeded as design director by **Charles A. Gnaegy**, upped from manager, visual design. Gnaegy is a member of ADC of Indiana and the graphic committee of Evansville Museum of Arts and Sciences . . . FT. WORTH: **Patricia Ann Austin** promoted to AE for Read-Poland. She had been AD and PM . . . **Farris McBe** from Welex to Read-Poland . . . LOS ANGELES: **Jeanne Rains**, former

Paper?

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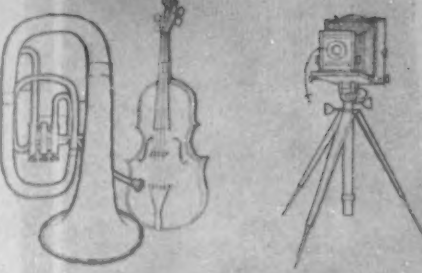


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head AD of seven May Co. stores in southern California, now AD with K&E . . . **MEMPHIS:** **Ed Bailey** did the almost 300 2-color illustrations and diagrams for Cary Middlecoff's new book, *Master Guide to Golf*, published by Prentice-Hall . . . **NEW ORLEANS:** **Edward Curtis**, formerly AD at FCB, now director of creative services, Walker Saussy Advertising . . . **NEW YORK:** DDB named **Helmut Krone** and **William Taubin** vps. They are group ADs. Agency announced its proportion of vps to total staff is among lowest in the field. Last time vps were appointed was 3 years ago. In the interim, personnel and billings have more than doubled . . . **Herbert H. Clark** named an AD at NLB . . . **Richard J. Ross** rejoined Geyer Morey, Madden & Ballard. He had spent a year with Maxon . . . **George Spindler** promoted to vp at Gaynor & Ducas . . . **Jack Wolfgang Beck** replaces **Abril Lamarque** as AD of Beachcomber. **Everett Alison** is asst. AD. Beck & Alison are also in Beck's consultant design organization . . . **Sol Harrison**, a freelance and staff designer/consultant for many firms, now also heads design, packaging and art dept. for **Licensing Corp. of America**. LCA was formed by Jay Emmett Associates, Stone Merchandising Associates and Syd Rubin Enterprises. The new company is a character merchandising firm . . . **Frank Mayo** has left Monogram Art Studio where he was head AD, to freelance as graphic designer and consultant, at 18 W. 55 St. . . **John Spamer** from JWT to Pack . . . **Guth, Francis & Richards** celebrated its 2nd birthday. **Chester Morris** is AD . . . **Seymour Leichman** now with Ehrlich, Neuwirth & Sobo as exec AD . . . **Arnold Krigsmann** now AD of Myers, Anderson & Strong . . . **Frank Frolo** from Grayson Robinson Stores to Sales Letters . . . **PROVIDENCE:** **Leslie Beaton** left C&W where he was a senior AD for Noyes & Co. . .

ART & DESIGN **BALTIMORE:** **Rosalie Leach** now with R. W.

Lapham Associates . . . Top Art Studios at Towson added a fulltime writer, **Rudy Parks** . . . Silver awards presented by Affiliated Advertising Agency Network to **Emery Advertising** were for Baltimore Federal's scratchboard illustration newspaper ad, art by **Walton & Hoke**; Baltimore Federal's consumer ad, art by **Lionhill Studio**; WFBR Radio's Baltimore Radio File brochure, art by **R. W. Lapham & Associates**; Ox Fibre Brush Co. catalog sheets, art by **Warren Somerville**, **Bob Thomas** of Major & Keesey Studios, and photos by **Mettee Studios**. Mettee photo also in silver award winning consumer ad for Carr-Lowry Glass Co. . . **Ken Blair** won a certificate award for Natl. Brewing Co. in 1960 Lithographers & Printers Assn. competition. The design winner was a window valance decal entered and printed by **Meyercord** . . . **Dick Goertemiller** opened new studio at 415 St. Paul Pl. PL 2-8539 . . . **Ann Hardy Miller**, who won the experimental category award in



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1240 N. Homan Ave./Chicago 51, Ill.

trade talk

the ad art show last year while a senior at Maryland Institute, now on design staff of VanSant Dugdale . . . **Ed Kramer** has left Kramer-Bodine and Associates after 22 years of partnership. Kramer will work from his home, 2645 Purnell Dr., WI 4-1109. Studio continues . . . **BOSTON:** Paintings by **Frank Pearson** are on view to Feb. 18 at Nova Gallery, 27 Stanhope . . . Typographic design of **Hermann Zapf** will be at the **Museum of Fine Arts, Mar. 1-31** . . . **BROCKTON, MASS.:** **Brockton Art Assn.**'s 4th annual winter show, Feb. 18-Mar. 3. All media. Deadline, Feb. 10. Fee is \$3, there will be cash awards, and the show is juried. Details from **Robert Collins**, Box 97, Bryantville, Mass. . . . **CHICAGO:** **Karl Fink**, immediate past president of Package Designers Council, presented the PDC Industry Award to **John Morrell & Co.** for "successful integration of packaging into total marketing." Morrell president **W. W. McCallum** accepted the award at presentation dinner. Morrell's packaging design consultant **Robert Sidney Dickens** was present . . . December issue of *Brewers Digest* carried article by **Dr. Michael Maccoby** attacking **Dr. Ernest Dichter's** *The Strategy of Desire*. "Dichter's business deserves the title not of motivational research, the science of inquiry into real human motives, but of 'seduction research' . . . **Folding Paper Box Assn.** will show 1961 **Folding Carton Competition** entries Mar. 20-22 during FPBAA annual meeting, Drake hotel. Exhibits open to public Mar. 23 . . . **Lithographers & Printers Natl. Assn.** 11th Awards exhibition at Hamilton hotel, May 16-19 . . . **Jeannette A. Burke**, exec secretary for Artists Guild, had been with Wicklander Printing Corp. She had been chairman of the AGC 1958 directory committee, AGC treasurer, and is on the Bulletin staff . . . **CINCINNATI:** **Contemporary Arts Center** will open a retrospective exhibition of **Ladislav Sutnar's** work in April. It will be a traveling show . . . **KANSAS CITY:** **Pollard & Hamer** moved to 2727 Main St., announced it in mailers holding tipped real quarters (money) . . . **LOS ANGELES:** **Asger Jerrild** gave up art for a restaurant—The Danish Table, in Beverly Hills . . . **Milt Feldman's** studio now at 7458 Beverly Blvd., WE 8-3848 . . . **Galaxy Advertising** and **Jim Millard** now at 3717 Wilshire Blvd., DU 5-2971 . . . **Bob Donahue** from Hughes Aircraft to Space Technology Labs . . . **Tom Jennings** to 170 E. California St., Pasadena . . . **NEW YORK:** **Arthur J. Foster** was re-elected to 4th term as president of **Art Students League**. Mrs. Edith Jay was re-elected women's vp. **George Hicks** replaces Francis J. Barber as men's vp. Three new board members are Mrs. **Elise McManus**, Mrs. **Annette Fish**, and **Shellah Malone** . . . **David N. Brad**

(continued on page 86)

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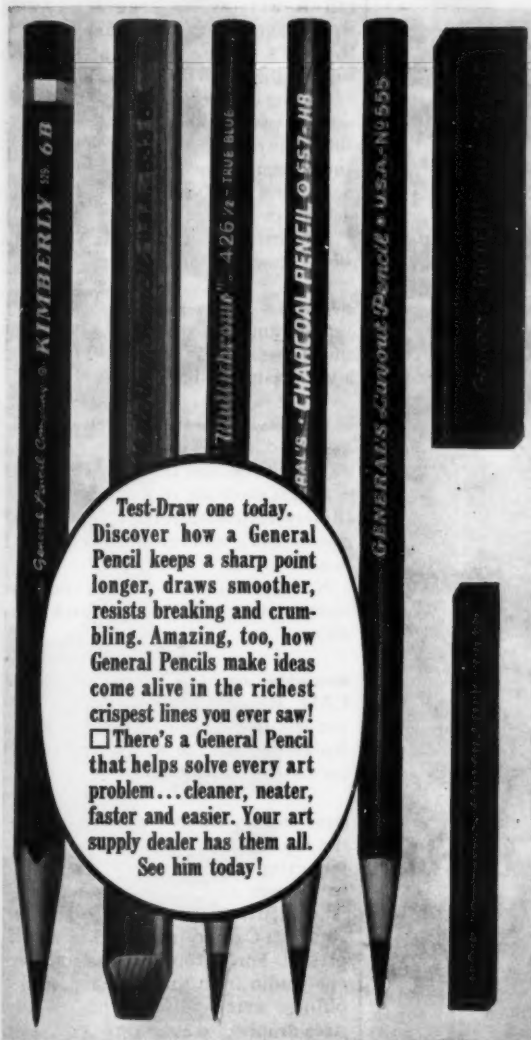
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business brleifs

*ad/art wonders about '61
as recession lingers, spreads*

The supposedly wonderful '60s are getting some unwanted bumps. Before the election there were arguments about whether to call it a recession or whether things were never better. The arguments melted by year's end as unemployed climbed toward the 5,000,000 mark.

Adding discomfort to the jobless totals was the persistency of the high level, fact that many workers have exhausted unemployment benefits.

Business publications are calling for "efforts to tide over unemployed workers . . . to help cushion business." In other words, extended unemployment benefits.

Add to this cuts in capital spending, inventory liquidation, falling shipments from manufacturers and the year that came in like a bull went out like a bear.

That trouble is no longer in just a few chronically depressed areas is underscored by reports on more cities over the 6% jobless level.

Softest spots are in hardest goods. Machinery manufacturers and metal fabricators, steel and durables cutting the most.

It may be early to hope, but end-of-year auto sales were high, may spark a turn-about.

Meanwhile, art studio billings, as reported in CAM Report, were dropping sharply but less than seasonally in October and November. For the ad/art field the word for 1961 is "uncertain."

Many studios ride well above or well below the CAM Report averages. Some of the big exceptions: design studios tend to have fewer, slighter, shorter slumps than large general services, and the whole Southern California ad/art business is depressed. For October, for example, only one studio from that area reported that billings were ahead of the 1957 level. Area dropped to 80% of the '57 point.

Company art departments have grown there, and these could be hurting. Some departments have staffs in the hundreds. Inefficiency so far gets by thanks to cost-plus arrangements between aircraft etc. companies and the government. But studios and taxpayers suffer.

Most other areas don't have the same kind of company department setup. More experienced companies set up departments largely to plan and buy, or to cope with work that is on a steady flow.

DESIGNER: CARL REGEHR

Typography is an attraction*

*that
which
allures
or
entices;
a
charm—

The
American
College
Dictionary

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A / D N E W S



Taboo-breaker liquor ad

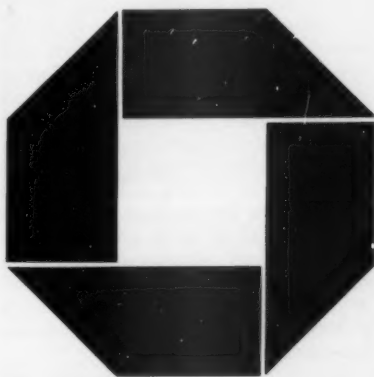
Distorted reflection of Gordon's Gin marks first time a liquor ad has shown bottle and label other than straight. Reversed label is another taboo breaker. This is all one shot, not stripins.

Credits: AD O. Paccione, copywriters Sam Abelow and Dick Goodman, Grey. Photographer Corry. Types, Times Rom. B. and Times Rom.

ABP annual awards in April

Associated Business Publications 19th annual competition will present awards in the industrial advertising category April 28 and in the merchandising publication advertising category on April 24. This year marks the first time the competition will be held in two parts. Twenty-one awards will be presented in the merchandising division which includes campaigns to dealers and distributors and which appeared in merchandising publications. The industrial division will also award 21 prizes for campaigns which appeared in industrial, institutional and professional publications.

The Industrial judging will be held Feb. 14 at the Union Club, Cleveland, and the awards luncheon will be at the Hotel Statler, Cleveland. The Merchandising judging will be held Feb. 13 at the Merchants and Manufacturers Club, Merchandise Mart, Chicago. The awards luncheon will also be held there.



To represent a bank—a simple geometric

A symbol made up of 4 separate parts, designed for modern appeal while retaining a shape reminiscent of ancient coins, supplants Chase Manhattan Bank's complex trademark of a map of the United States and an inset globe. Designer also did a new Chase Manhattan alphabet and logo.

Credits: Tom Geismar, Chermayeff & Geismar Associates.

Artists push implementation of Code of Ethics

A recent open meeting sponsored by the Professional Practices Committee of the Society of Illustrators, New York, and attended by members and guests of SI and Westport Artists Group, explored recommendations and reports in several areas of activity. PPC chairman Robert Geismann, introducing 6 other panelists noted the subjects were chosen by a poll of SI members.

S. B. Valentine, chairman of the SI ethics committee, reviewed the history of Joint Ethics Committee, suggested wider representation on JEC. Each of the JEC's parent bodies has agreed to representation of representative and responsible organizations not now affiliated. He said this would eliminate splinter groups which work under different codes and in effect nullify each other. Valentine reported JEC is working toward a closer alliance with 4As. American Society of Magazine Photographers and the Natl. Association of Art Services have requested representation on JEC.

artist/agent relationship

William Duffy, McCann-Erickson tv art head and JEC chairman for 1959-60, compared the artist/agent relationship in the performing arts with that in illustration. He reported that compared to the performing artist, the illustrator is backward and naive in his dealings with agents and in his business methods. An agent in the performing arts operates only under a franchise granted by a board of representatives of each performing art. Failure to meet his obligations results in the withdrawal of his franchise.

The performing arts agent must not only get work for his client, but he must also press for better working conditions. He gets 10% as agent, but for other services such as acting as personal business manager, he receives additional amounts agreed to by both parties. Duffy noted that an art agent gets 25%, is not bound by franchise or contract to assume responsibilities other than to get work for his client. To Duffy, this plus the artist's laxity, made the entire field look irresponsible, naive and out of step.

Duffy said lawyers reported that advertisers and business had long accepted the right of performing artists to additional pay for extended use or reuse of original work. They won this right through their organizations and agents. Artists would

have to do the same. The lawyers felt this would not be as hard to do as artists and agents may think. "Only their fears keep them from enjoying this right."

agency contracts & JEC

Duffy pointed out that although the Code of Fair Practices recognized the right of additional pay, it was forthcoming only if the ad agencies so desired. Most agencies' purchase-order contracts nullify this provision. But he also felt few agencies would want to go on record as unfair in denying this right to artists. He concluded that artists and their organizations have it completely in their hands to correct present conditions and agreements.

Robert Chambers, co-chairman Professional Practices Committee and JEC chairman, noted that additional pay for extended use and reuse of art was frequently commented on in returns of the SI poll. He said clause 11, which deals with this, provided JEC with some of their most troublesome problems, not in number of cases but because of its direct opposition to the contract under which every piece of ad art was bought. He pointed out that the clause was based on the same principle under which performing artists had won their rights, and that it had been historically recognized by publishers as the right of the editorial artist.

Most illustrators, Chambers pointed out, have representatives and never see the purchase order, don't know the conditions under which it was bought. He said that JEC feels the artist should make it his business to know. The artist should not look upon contracts as punitive and to be avoided, but as protection for himself, agent and buyer.

additional payments made

Chambers noted that while in about half the cases presented to JEC under clause 11 the buyer defended his legal right under contract to use art without additional payment, through mediation, arbitration or concession he did pay additional to the complainant.

Geissmann reported that 74% of the comments in the SI poll favored contracts with agents. He said PPC had found that ADs believed that such contracts would reduce their own involvement in disputes between artist and agent and would improve relations of all concerned.

Geissmann said artist/agent relations are more turbulent in today's market, just

as the market is more turbulent. Artist/agent relationships are not really exclusive any more. Many artists will work through any agent, considering themselves totally freelance. Agents are acting more like brokers, will buy and sell anyone. Many new problems have arisen out of these developments, he said.

Geissmann reported the PPC is determined to investigate kickbacks and urged members with information to report it. All reports would be held strictly confidential.

a national organization

Ray Doney, president of Westport Artists Group, reported the interest in his organization, SI of Los Angeles, and the San Francisco artists in forming a national organization to improve economic and professional standing.

William A. Smith, chairman of Professional Status Committee, reported PSC work over the past 5 years resulted in an administrative decision from the state tax commission granting professional status to magazine and book illustrators. The committee is working for the same decision for advertising artists. He noted that the favorable decision did not constitute a court precedent and could be changed at any time. In order to get a court ruling which constitutes a precedent, the committee must present a printed brief to the appellate courts and bring a case to trial.

The printed report is expensive and the committee needs funds before it can bring a case to trial, he reported. Smith suggested a contribution by all artists, equal to one year's unincorporated business tax, would be "a great investment." Attorneys who are contributing their own and their firm's time without charge, listed things which must be stated to establish professional status with the tax commission: education, degrees, exhibitions, teaching, etc.

model fees

The subject of charging model fees, as photographers do, was discussed by Chambers, filling in for Tran Mawicke who was unable to appear. Chambers said artists should follow the practice of photographers, and list model fees in addition to their fees for assignments.

Three subcommittees were organized to further study and draw up recommendations for artist/agent relations, additional payments for additional use of art, and model fees.



Paper sculpture show at Library of Ideas

All forms of print with 3D look through paper sculpture were shown at Mead Papers Library of Ideas, N. Y. Work of the following and Parsons students was shown: (To contact, call or write Dwight Rockwell, Mead, 230 Park, MU 6-7200.)

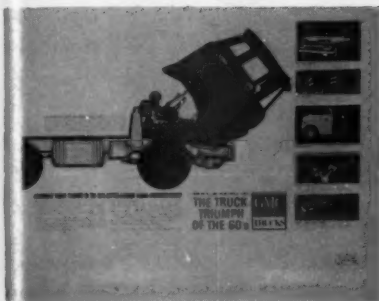
Giusseppe Baggi; Marion Grainger, Leo Herbert Reichman Studios; Erica Gorecka-Egan; Burt Groedel, Lester Rossin Associates; Blake Hampton, Sudler & Hennessey; Toni Hughes; Jerome Kuhl; Tadeusz Lipski; Bob Murray, Lee Cayton, San Francisco; The Strimbans; Don Shepler, Charles E. Cooper, Inc.



What makes it tick

is not the question here. What makes it hum, is more accurate, since this spread begins Bulova's campaign for Accutron watches which hum, don't tick, are based on timing mechanism used in a US satellite. Full color illustration at left, b/w right page. The ad was adapted for b/w newspaper pages and single magazine pages in color and b/w.

Credits: Created by Jack Tinker and Partners, McCann-Erickson. (Tinker and Don Calhoun, ADs/copywriters; Myron McDonald, marketing; Dr. Herta Herzog, research.) Photo campaign was developed by Art Kane, individual ads were done by various photographers. This by Ralph Tornberg. Retoucher Len Alberts. Type director Milton Zudeck. ATF Baskerville head, Lino Baskerville body.



High style Series for GMC Trucks will run a 4 color spread each month, with art to retain this look—clean, clear and bright. A strong flat color treatment will also continue. Here, the dominant illustration is in red, yellow, green, blue and black, varied colors and panels at right.

Credits: ADs Jeane Bice and Paul Wollman, McCann-Erickson. Copywriter Bill Whiting. Illustrator Carl Critz, New Center Studio, New York. Headline, Alt. Goth. No. 1; body, Bodoni Book.



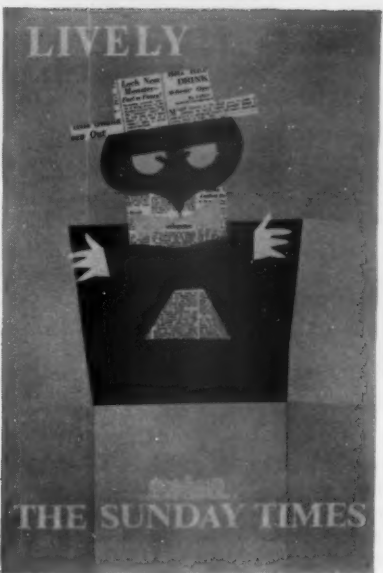
Studio card technique for stopping power

Layouts in Du Pont colored stockings 2 color campaign are deliberately simple to show off studio card cartoon humor which keys each component: idea, art, copy.

Layouts in Du Pont colored stockings 2 color campaign are deliberately simple to

show off studio card cartoon humor which keys each component: idea, art, copy.

Credits: AD Deran Mizrakjian, BBDO. Copy group head Peggy Prag, writers Arnold Ostrower, Ruth Lewis. Artist Donald Branham. Ult. Bodoni Ital. type.



Poster campaign To attract the for young —“young and intelligent” market, London's Sunday Times

has a national poster campaign combining copy lines pinpointing the paper's appeal, modern colorful art treatments, and a technique of doubling and tripling

16 sheets on 48 sheets. The 16 sheet sizes are shown in 1500 sites as singles, pairs or in threes. There are 6 designs and the larger displays will vary multiple combination postings. The posters are also in “double crown” size for 2000 subway sites.

Credits: BBDO London—creative head Syd Whitcombe, AD Ken Martin, freelance artist Patrick Tilley. Lithographed by Leonard Ripley Ltd. and Johnson Riddle Ltd.



Blanket ads in the Chemstrand Acrilan series each have a different approach to project a definite, not overlapping, personality for each manufacturer and product. They use humor, fashion, etc. The red A of Acrilan is the only campaign tie. This 4 color page for Slumberest has illustration working with headline for informative approach. Blanket is crumpled, with automatic control panel highlighted, ready to be put in washing machine.

Credits: AD Ben Spiegel, DDB. Copywriter Monte Gertler. Photographer Marty Bauman. Baskerville type.

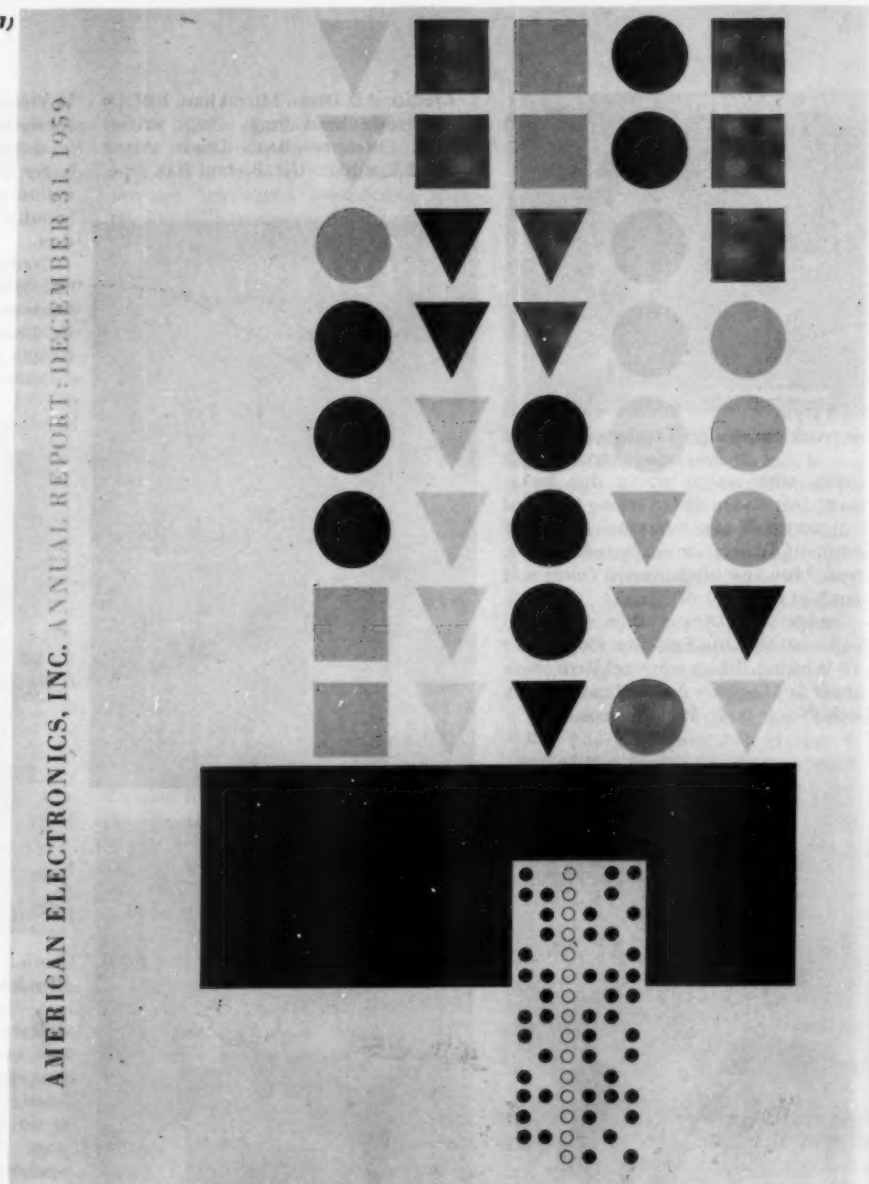
Natl. Cartoonists Society holds monthly shop talks

Recent meeting of the organization included an exhibit of the work of new members of the last two years, and a panel discussion on Cartooning, with or without Representation. Representatives participating were John Kennedy, Kennedy Associates; Toni Mender; Nettie (continued on page 49)



1)

AMERICAN ELECTRONICS, INC. ANNUAL REPORT: DECEMBER 31, 1959



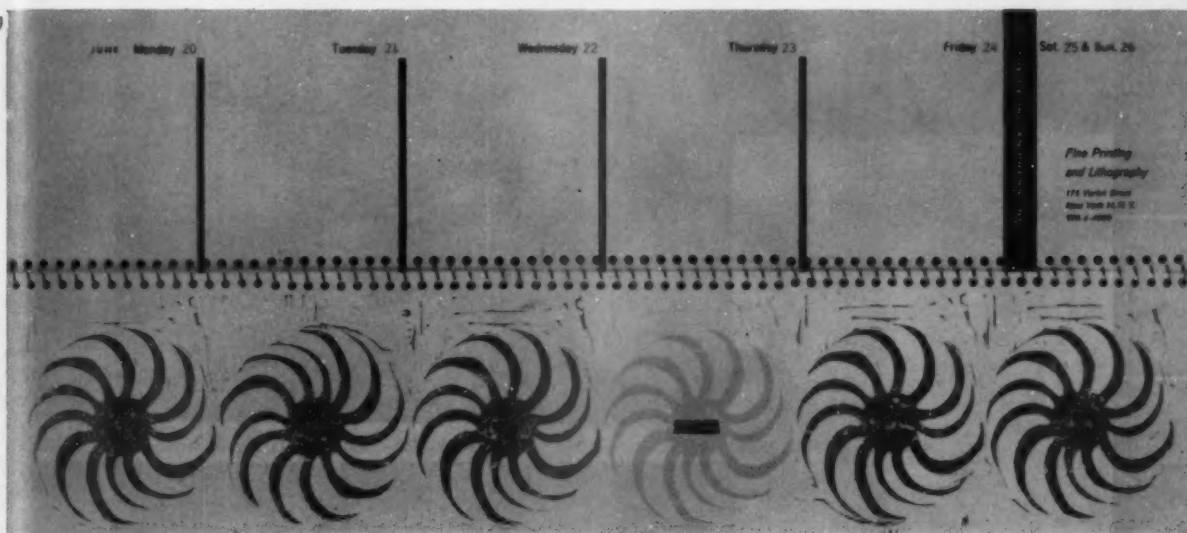
WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

2)



3)



1) Imaginative cover design

for American Electronics annual report is based on their data integrator, the one product featured in the booklet. A fraction of electronic tape is literally reproduced in lowest part of design. Dominant illustration of multiple geometric shapes is in 6 colors. Vertical title is read easily when booklet is filed horizontally.

Credits: AD Robert L. Steinle, Advertising Designers, Los Angeles. Designer/artist Joe Weston.

2) No words for theatre trailers

Pepsi-Cola International's story had to be

told in 40 countries. Skipping the language problem, 5 theatre trailers used simple expressive pictures sound effects and music. "Harpist", a 30-sec. piece, proves squeeze notion need not be as frenetic as it usually is if ideas are good and logical. Original b/w stills were combined with limited animation, Bourges color overlays for film's beginning and end.

Harpist appears on stage, applause, more applause, he notes he's upstaged by man balancing P.C. Closeup on sig. end.

Credits: Director / writer / cameraman Jerry Ansel, for producer Ansel Film

Studios. Photographer Bert Rockfield. Animation director Mal Wittman.

3) To advertise fine printing

a calendar mailing has designs to symbolize the seasons, in a subtle hand blocked effect. Four colors plus screened combinations of them were used. Designer cut linoleum plates, multiple printed them on rice paper for texture. Plate maker made color separations from the rice paper prints.

Credits: AD-designer Robert Sutter. For Georgian Press, International Press Div., New York.

1) Karl Fink,
Past president,
director, Pack-
age Designers
Council.

2) Georg Olden,
tv group art su-
pervisor, BBDO.

3) Garrett Orr,
Eastern AD,
Outdoor Adver-
tising, Inc.

4) Robert DeLay,
president, Direct
Mail Advertising
Assn.

5) Peter Palazzo,
advertising &
visual director of
Henri Bendel.

6) Leonard Rub-
enstein, vp in
charge of graph-
ics, Clinton E.
Frank, Inc.

7) John Jamis-
on, AD, J. M.
Mathes, Inc.

8) Gabriel de
Million-Czarn-
ycki, designer,
Container Cor-
poration of
America.

9) Lester Ran-
dell, vice presi-
dent, associate
director of art,
Grey.

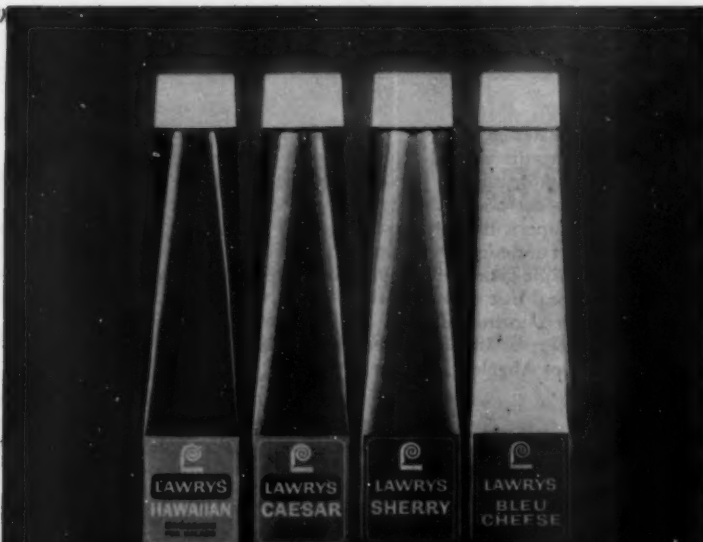
10) Onofrio Pae-
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dent, associate
director of art,
Grey.

11) Dr. Harold
Joseph High-
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Assn., director,
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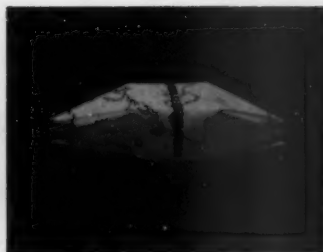
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4) Mother's Day

Newspaper ad appeals both logically and emotionally with a child's thoughts on Mother's Day, deposit bottles and the pennies they bring, and the point: pennies go far at Ohrbach's.

Credits: AD Robert Gage, DDB. Photographer Wingate Paine. Copywriter Judith Protas.

5) Bottles for the table

Lawry's salad dressings are designed for table use. Unusual bottle shapes plus graphically interesting labels stress design good looks and identity.

Credits: Designer Saul Bass, Saul Bass & Associates, Los Angeles. Artist Phyllis Tanner.

6, 7) 4 way direct mail program

A campaign which began in 1955 has brought 72% increase in property and plant investment in the area serviced by Virginia Electric and Power Co. Aimed at 1000 influentials, the DM program's

objectives are to: merchandise the corporate magazine ad campaign, attract industry, better community relations, acquaint security analysts of the VEPCO aggressive growth activities.

The 3D globe was made from one piece of paper. When tab is pulled the piece opens and reveals a miniature deed with information on plant sites in Hampton Roads area. The fortune cookie box shows a folder when the first flap is pulled. Inside each cookie: a "fact-fortune" message on the Shenandoah Valley.

Credits: AD Harry Jacobs, Cargill, Wilson Acree, Richmond. Artist Don James.

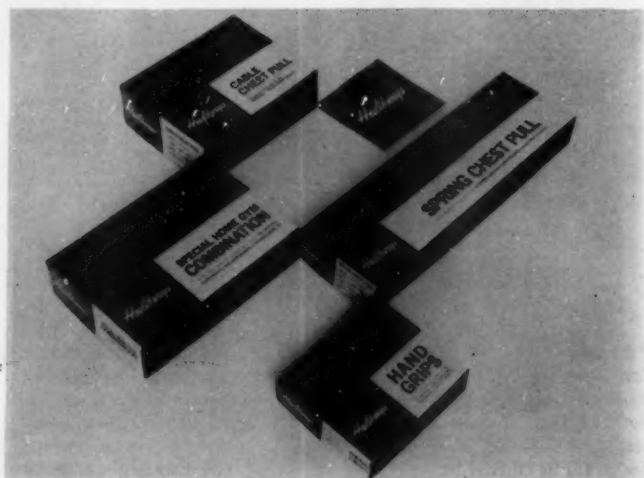
8) Monochromatic color

used to full advantage with accents of black figures in strong simple photograph of 3 Arab guides in an Egyptian temple.

Credits: AD Barney Etengoff, Popular Photography. Photographer Walther Benser, from his article and portfolio in the PP January issue, "How I work in color."



11, 12)



9) Colorful symbol + ordered type
makes easy to identify package and display card. Pack's motif, swirls of magenta and light blue, was designed to attract both women and men to Speedy's No-Odor Marker. Lettering repeats 2 color scheme. Pack is attached to 4x6 1/2 card by transparent plastic blister on black background. Swirl on card is in magenta, blue and orange against white. This package won a silver award for design in 24th annual competition sponsored by Variety Store Merchandiser.

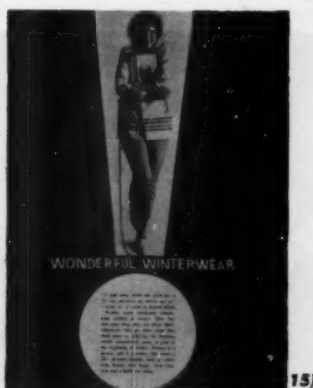
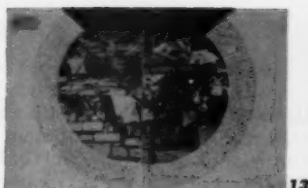
Credits: Designer Alan Berni & Associates.

10) Distinctiveness through simplicity
in single photos and very short running captions. This storyboard technique for

print was used in 1 page b/w ads in business magazines, aimed at salesman-reader identification. Starch ratings for men: Noted, 42%, cost ratio, 263; Seen-associated, 38%, cost ratio, 292; Read most, 26%, cost ratio, 520.

Credits: AD Howard Henry, Ayer Philadelphia. Photographer Howard Zieff. Copywriter Ted Kandle. Type, Venus Med. head, Cent. Schoolbook Ital. captions.

11, 12) Graphic identity and appeal
of packaging is relied on almost wholly to sell Healthways athletic equipment. Majority of products are not advertised, so package design claims credit for substantial sales increase. Exercise equipment alone upped its sales 40% in first 6



months after new pack was introduced. Logo and pack design changes color for each product.

Credits: AD David J. Goodman, Porter, Steiner & Goodman, Los Angeles. Designers Ray Engle and Goodman on Coronado foam neoprene suit and kit; designer Goodman and artist Rusty Cullen on exercisers.

13, 14, 15) Young typography

The "young touch" (see "The Young '60s" in the January issue) shows up via bold typography in new magazine Coll-Age. The triple "C" reflects Will Burstin's ad for Craw Clarendon, and trend of huge letters bled off the page. Illustration and text block within the reverse exclamation point is another current type



Defies hottest hot, coldest cold, yet it's so beautiful, so easy to clean! Truly amazing, freeze-cook-serve Corning Ware can go straight from fry freezer to hot-hot burner or oven, then to the table, handsomely! Possible only because it's made from fabulous, missile material, Pyroceram! A dream to wash! Saucepans and skillets do double duty as casseroles. Also available: percolators and a teapot. Pieces from \$3.95. Sets, \$14.95 to \$34.95. Detachable, lock-on handle, just \$2.

CORNING WARE



direction. The text block in the circle is an example of today's willingness to risk readability to build readership.

Credits: AD Brit J. Burton.

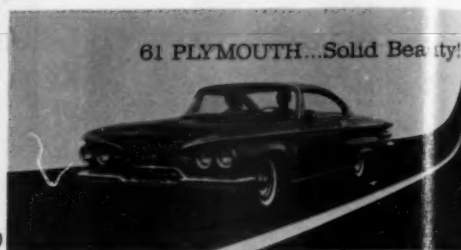
16) Fire and ice

dramatically visualizes Corning Ware's Pyroceram material, flags female attention. "Unretouched photograph" appears in lower right of main illustration, to underline effect and for authenticity. First in a series (and run twice in adaptations for 2 holidays), the ad began with AD's experiments to find out what the dishes would really take. Ten 300 lb. blocks of ice were used up before ad was finished.

Credits: ADs Dick Hess, Don Jackson, Ayer Philadelphia. Photographer Joe Long. Copywriter Wilma Bell.



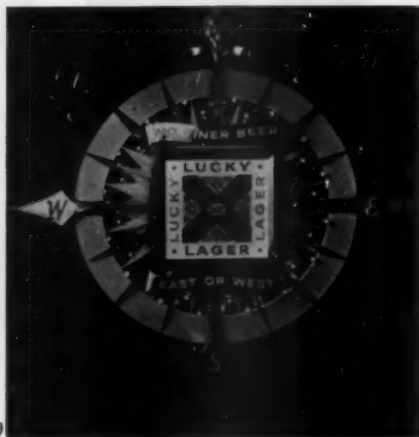
17)



19)



18)



20)

17) Léger treatment for gas display

Hourglass theme is taken from slogan, "With gas, it takes only a few minutes." Number of forms in a bold treatment—green, coral red, yellow colors and black lines against white. Copy panels are in medium blue with copy in white.

Credits: AD/designer Harry Swenson, Chicago, for Peoples Gas Co., Chicago.

18) New sophistication

in milk packaging type cartons for Fairmont fruit drinks. The gable top cartons are flexo-rubber-plate-printed in colors suggesting each flavor. The design suggests fruit, while keeping within the laws of several states barring realistic fruit illustrations for fruit drink (to visually separate from fruit juice).

Credits: AD/designer Eliegey T. Fraiser, ETF Design for Industry, Chicago.

19) Highway symbol

themes 1961 Plymouth posters. Four-color pieces detail car's design features, also uses strong simple graphic. Design of the series as a whole, rather than each piece considered individually, builds its importance.

Credits: AD Marty Lieberman, Ayer Detroit. Photographer James E. Northmore, Boulevard Photographic, Detroit. Letterer Sus Tanaka.

20) Illuminated wall sign

for taverns is part of coordinated P.O.S. program for Lucky Lager. Plastic, it has the freshness of paper sculpture. Compass theme ties to slogan "No finer beer east or west."

Credits: Designer Walter Landor & Associates, San Francisco.

(continued from page 41)

King; and Frank A. Lavaty.

The club meets on the last Wednesday every month at Lambs Club, 128 W. 44 St. Shop talks are at 6, dinner at 8. Reservations for both (dinner is \$5) with secretary Marge Devine, SH 3-6510. Rube Goldberg is honorary president. The organization, with 450 members, is headed by president Bill Crawford, editorial cartoonist for Newark News; first vp Carl Rose, advertising cartoonist and who does the syndicated strip Our New Age; second vp Bill Holman, creator and artist of Smoky Stover (Chicago Tribune and NY Daily News syndicate); secretary Dick Ericson, freelance gag cartoonist; treasurer Al Smith, of Mutt & Jeff. General membership representative is Gil Fox, who does the Bumper to Bumper strip.

John Norment edits the club's newsletter. Current program information is available from Marge Devine. Members and guests are welcome at meetings.



Before "Sequence"

Sequence camera relaxes models, stops fast action

Sequential strobe photography, developed for military purposes, has been adapted to advertising photography by Constantin Joffe of Studio Associates.

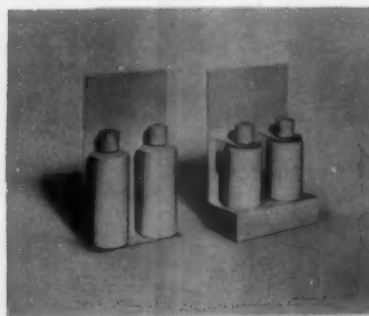
An intense 1/2000 sec. flash exposure permits shooting of a model in action, combines the rapid shooting of motion picture photography with the quality of still photography, offers the buyer a wide choice of shots.

Among the virtues of the technique is a relaxed model. In Dial soap ads, for example, the model actually washes her



After "Sequence"

hair. She does not freeze or overpose. The camera stops the action. More drama is captured, as can be seen by comparing the two Dial shots shown here. In the Sequence Camera shot the water is caught in action as no conventional still-technique can do. In just a few minutes 80-90 shots can be taken.



New package construction for permanence or promotion

Delran (at left) is a low cost paperboard construction with a spotted area of specially formulated pressure sensitive adhesive. Bottles, cans, cartons and other containers can be firmly affixed without diecut holding devices or blisters that may partially obscure the product. The Delran can be removed easily after package is taken home. The construction is a cost saver—uses less materials and permits higher speed packing by automatic equipment or hand.

Credits: Developed by package design div., John Ziegler, director; SH&L. ●

what's new

FOLDING, PORTABLE DRAFTING TABLE, 24x32", for use with a standard straight chair, height 29" in front and 33" in back, has legs of heavy gauge 3/4" galvanized tubing for stable support. Standard top, 3/4"x24"x32" of fir plywood. Laminated basswood top also available. Wagner Manufacturing Co., Cedar Falls, Ia.

POPAI FILM: The Role of Point-Of-Purchase Advertising in Modern Marketing is a color slide film, available from Point of Purchase Advertising Institute, 11 W. 42 St., New York 36. The film was produced by POPAI in cooperation with the sales promotion committee of the Association of National Advertisers. Shows case histories.

AUTOMATIC CUEING on motion picture film, film strips and magnetic recording tape, via highly conductive, pressure sensitive, aluminum foil tabs. These are the Brady Quik-Cue Contact Tabs, and they are applied to the film or sound tape for automatic switching or cueing. When tab reaches contact point of a relay on the machine, it actuates the mechanism to stop and shut off the reproducer, or reverse and repeat the program. Testing samples from W. H. Brady Co., Dept. 173, 727 W. Glendale Ave., Milwaukee 9, Wis.

VERSATILE DISPLAY STAND is prefinished, requires 20x46" of floor space, but offers more than 34 sq. ft. of usable display space. Consists of 4 hard surface press-board panels in a pair of 3/4 inch kiln-dried hardwood frames. Panels are removable, smooth surfaced, and painted on both sides, so photographs and posters may be mounted on either face. S&W Displays, 2040 Commonwealth Bldg., Louisville 2, Ky.

GOLD COLORED OVERCAPS for glass aerosols are available in new designs. One is an extra height, straight sided, cylinder, in brass or aluminum, and is recommended for highly decorated containers. The other, in brass or gold, has an extra-wide reverse flare, for a "cosmetic" touch. Walter Frank Organization, 4100 Warren Ave., Hillside, Ill.

NYLON SLIDING TAPE applied on edge of drawing board permits T squares to slide easier, protects edge. Nyl-O-Tape is self adhering, solid nylon, can be cut to desired length, its protective backing peeled away, and then applied. Hardware Designers, Inc., P. O. Box 4, S. Hackensack, N. J.

who shall it be?
11 outstanding ADs
vie for highest honor,
**THE NSAD
AWARD**

The almost 4000 members of the NSAD are about to vote for the outstanding art director of the year. 11 men have been nominated by the 38 member clubs. The winner of this 14th annual award will be decided by NSADers voting through their local clubs. Ballots and instructions will be sent to the clubs by the NSAD. The final tallying employs a weighting system assuring small clubs as much of say in the final selection as the larger clubs. ■ The brass and wood T-square is awarded for "worthy contribution to the craft." Chairman of the 14th NSAD Award Committee is Philadelphia's Fred Clark. ■ Biographies, pictures, and representative samples of the work of the 11 nominees are on the following pages.



Robert H. Blattner

Bob is president of New York's ADC and head of The Reader's Digest 40-man art department. He's a working AD, teacher of art and design, and an illustrator. His big RD responsibility is editorial illustration. He makes preliminary color sketches for the artists. Covers also follow his sketches or may be one of his own water colors.

Bob grew up in Swampscott, Mass., now lives in Port Chester, N.Y. He studied at the Massachusetts School of Art in Boston. He also taught in Boston, got his commercial start doing illustrations for a mat service. He headed the art department at College of New Rochelle and was an associate AD at Marschalk & Pratt before joining RD 15 years ago.

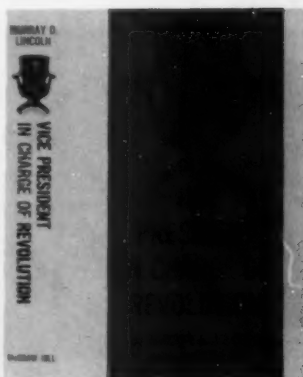




Don Cotner

As Director of Graphic Arts Services for Nationwide Insurance Companies (Columbus, O.), Don Cotner heads up a staff responsible for company art, photography, films and audio presentations.

He graduated from Ohio State in 1948, has been with Nationwide ever since. Among his responsibilities: three company publications, a bi-monthly internal house organ, a quarterly report to policy holders, coordination with advertising department in the production of collateral material, creation and production of institutional literature, displays, and special company projects, production of movies, slide films and filmstrips.

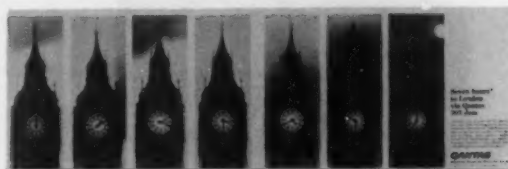


John Flack

To San Francisco from Paducah via Chicago, Texas and Oklahoma. That's the thumbnail saga of Cunningham & Walsh AD John Flack. Kentucky born, he was raised in Oklahoma, studied at the Chicago Art Institute, freelanced in Dallas, AD'd in Houston and Los Angeles before joining C&W in 1945.

He's worked on Qantas Airways, Crown Zellerbach, California Dairy Industry, Fibreboard and other accounts.

Flack's work has been in L.A., N.Y., Chicago and S.F. shows, has won the Hearst Award and five Foster & Kleiser Outdoor medals. He's also a member of the California Water Color Society.





James K. Fogleman

From aircraft engineer to Administrative Design Director at CIBA is a rare switch. Jim Fogleman's engineering career was pre-war. When he came back from the Air Force (B-24 pilot) he went to Yale to add art training to his engineering background. While at Yale he made contacts that brought him to George Paton studio in Indianapolis where he worked on the Eli Lilly account. Later, in New York, he joined L. W. Frohlich Co. He moved to CIBA in 1951.

For all the awards he has won and the papers he has written, he is perhaps best known for having raised the importance of design with CIBA management and for his devotion to the corporate image concept involving high-level concern with design and company-wide design coordination.



Robert Gage

If you've been admiring the ads for Ohrbach's, Levy's bread, Alpine cigarettes, Chemstrand—you've been looking at some of Bob Gage's work. Executive AD and VP at Doyle Dane Bernbach since the agency set up 13 years ago, he's won many ADC and AIGA awards. Three years ago Bob started concentrating on TV and created quite a stir by pioneering with the squeeze commercials.

As one of the key creative men in DDB, Bob has helped build the agency's reputation as the number one creative agency. But the agency is as respected for its communication effectiveness as for its graphics, it being noted for using graphic devices to dramatize the key sales point, not simply as stoppers or mood setters.





George Guido

George left New York for Detroit's Campbell-Ewald in 1954. He's now head AD for Chevrolet. Brooklyn born in 1923, he started work with New York art studios in 1946, got his first agency job at Anderson, Davis & Platte a year later, was hired by Paul Rand at Wm. Weintraub agency in 1948. Also freelanced for Time Inc., AD'd for Anderson & Cairns and for Grey Advertising before moving to C-E.

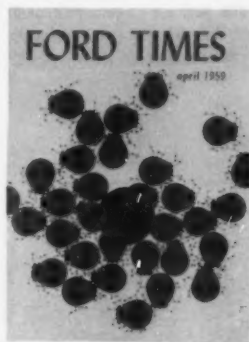
George learned art on the job, had no formal art school training. His work has been shown in Detroit, N.Y., Chicago, S.F. and L.A. ADC shows. In 1960 he won three gold and five silver medals, one "umbrella" award, and the "Best-of-Show" award in the Detroit show. He's currently designing first hard-cover edition of Detroit's Art Director's Annual.



Charles Harper

A native of West Virginia, Charles Harper studied at the Art Students League and the Cincinnati Art Academy where he now teaches design and commercial art. His first commercial work was done at Schaten Studios in Cincinnati. He is now a freelance designer-illustrator and art consultant to Ford Times.

He has won awards from the Cincinnati ADC, STA, the Detroit ADC, and his work has been displayed in Graphis.

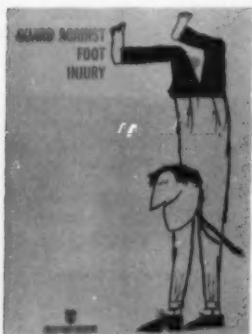




Stanley B. Hodge

Unlike many artists who, after some years in the field, do some teaching, Stan Hodge reversed the process. After three years of teaching (Long Beach State and UCLA) he got a studio job to see if what he was teaching was so.

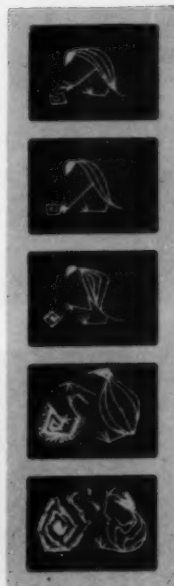
Stan had gone half-way through high school in Wichita, finished at Long Beach, got his M.A. at UCLA after a war intermission. Did paste-up for L.A.'s Advertising Designers, then moved to Harte-Coleman. Eventually to Convair (Astronautics) Division of General Dynamics Corp. where he became assistant AD. For the past 2½ years he's been Chief of Art Direction there, his primary interests being art-management and human communication.



Norman McLaren

His list of awards fills 5 mimeographed, single-spaced, legal-size pages, dated back to 1951. A film creator, producer, experimenter, McLaren began his film career in his teens while an interior design student at the Glasgow School of Art. His abstract films are produced without camera by painting directly on clear (emulsion washed off) celluloid.

His original producing/directing for English and American organizations came to the attention of the National Film Board of Canada which he joined in 1941. Here he continues his experiments with animated, symbolic, actuality techniques, without camera and with synthetic sound.





Otto Storch

Have you seen McCall's lately? It has not only kept up but stepped up the pace of visual excitement that focussed attention on it about two years ago. AD Storch won a special ADC award for this work in 1960.

A member of New York's ADC, the TDC and the Society of Illustrators, Otto studied at Pratt Institute, the Art Students League, Art Associates, and the New School for Social Research. Before joining McCall's he was art editor for Better Living Magazine, AD for Dell Publishing Co. and Jens Risom Design Inc., and had freelanced as a consulting AD and an artist. He joined McCall's in 1953.



Henry Wolf

AD of Harper's Bazaar, Henry Wolf was born in Vienna in 1925. He studied in Paris, came to the U.S. in 1941, worked in agencies and for the Department of State. In 1952 he redesigned Esquire Magazine's format and was its AD until 1958 when he moved to HB. Henry teaches at Cooper Union, was chairman of the AIGA Magazine Clinics and the 38th Annual Art Director's Show in New York. He has a full share of medals and awards.



HOW YOU CAN PRE-STARCHE YOUR ADS... III

We discuss the average Auto ads in this issue. By placing your layouts or proofs against these typical ads you should be able to tell whether your visual magnetism is average, above average or below average. Therefore, in almost all cases they will correspond to their Starch notings.

By Hoyt Howard

The average ad in a magazine is what the man paid his money for. And it is a real bargain. The average automobile ad attracts 70 readers-per-dollar. Compare this to even a postcard's cost and you readily understand a magazine's power of mass communication.

All four of these ads are good. They delivered a good audience to the sales message. This is the art director's job.

The average auto ad, however, has a subject matter advantage for men noting, over the average ad in the Saturday Evening Post. These four ads, for instance, each scored around 75% more men noting than the average ad for all categories.

These ads scored from 51 to 53% noting. If the art director could have raised them to 60% by following better visual magnetism rules, think of the additional market he would be delivering to the sales

message... for no extra cost. That is why we are here. If on the other hand the art director goes contrary to the findings of all research analysts (without good reason to do so) and the noting drops to 40%, he throws away one-fifth of the audience his client is entitled to.

1) The place for picture is on top. Much has been written about this, although this increases the noting only 1 or 2 per cent, according to John DeWolf, of the G. M. Basford Co. He has spent many months studying the problem. But 1 or 2 per cent is over 6,000 noters in *The Saturday Evening Post*. The picture is a good one, but it doesn't have top visual magnetism. Neither does the headline.

2) With better layout, this wonderful photography would have raised the noting. Even the headline is buried because of the semirebus treatment at the top. This is a typical copywriter's whim. As

Mark Wiseman has said, "It is not necessary to go to all that trouble and all that expense to confuse the reader."

3) These Ramblers rambled all over the scale, from high to low. This is an average one. The rule for using comic strips is that they must be comic. Read this one yourself and decide just how funny it is. In spite of George Price's good effort, a funnier situation and words would raise the noting. I'm sure the agency knows this.

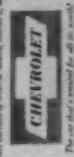
4) Even a good headline like this cannot raise this ad above average. All that white space and design treatment doesn't take the place of a picture with great visual magnetism or a headline with real news value. This photo is very small and dull. Without the sparkling words of the headline, the low visual magnetism of the photograph would place it in the lower one-fourth.

Local newspaper, Read, 1961
 52-110 24-110 7-110
 22-110 24-110 7-110

If you can drive this one and not want it,
 you're a born pedestrian

What would you want with more car than this—even if you could find it? Chevy's new combination of ride, roominess and responsiveness is hard to come by even in the most extravagant cars. For that matter, so is its bonus. And with those things, Chevrolets bring you its own unique brand of economy, durability and reliability.

Your Chevrolet dealer will be happy to show you these special Chevrolet advantages: Styline design, 48" track, low and frisky ride. Roomy body, 100 cubic feet of storage space. Steering gear, overhead control, variable effort. Its built-in 4-up to 1071 more miles per gallon. Full GM suspension—factor reduced for a smoother, faster ride on any kind of road. Power windows, power locks, power steering. The one that's wanted for all its worth!



	seen- associated	noted	read most
1) Chevrolet M 5/23/59	52 (241)	53 (206)	7 (150)
W	19 (109)	20 (96)	* (*)

Model shown is 1960 Chevrolet. Dealer's price is \$14,900.00.

FOR NATIONAL EVENING POST

February 13, 1961

It's easy to see why the Dodge Dart is attracting new-car buyers by the thousand. People have discovered they don't have to sacrifice room or comfort or smart looks to get economy. Dart is a fine car in every respect—yet it's priced down with cars in the low-price field. Dart has plenty of yet pinches pennies on gas, is it any wonder that Dart is selling like hotcakes?

Selling like hotcakes...and no wonder!



SCORE DART-2/13/60			
Local	Domestic	Read	Most
52-110	51-110	7-110	1-110
22-110	21-110	1-110	1-110

It all started in October when people who were looking for something different in a car found about the new Dodge Dart. They looked closely, examined carefully, and bought Darts almost faster than we could build them. They asked about price—and found Dart's was low. They wondered about economy—and learned Dart's new Economy Shift "W" engine up to 300 miles in a filling of "regular." And they liked the most handsome and quality touches that make Dart a truly fine car. Doesn't this sound like the car you're looking for?

Dart had a good reason to make its name the year you see			
Local	Domestic	Read	Most
52-110	51-110	7-110	1-110
22-110	21-110	1-110	1-110

America's 1st Fine Economy Car
 HOW DODGE BUILDS TWO GREAT CARS: DODGE DART • '60 DODGE
 Dodge Division of Chrysler Corporation

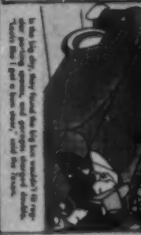
	seen- associated	noted	read most
2) Dodge Dart M 2/13/60	51 (188)	53 (174)	7 (180)
W	21 (104)	25 (89)	1 (25)

* Figures in parentheses are Cost Ratio figures.

**MANCHESTER
CENTS PLUS
STERN**



So he did, but by the time he reached the Texas border, the dog was dead. Buried up all the cash he got and all and, together, he tried to make his way west again.



Go Rambler...the compact quality car.
Get the best of both: Big car room, small car economy.



SEE YOUR RAMBLER DEALER

new 1983-built wheelchairs

Standard American

STAYWAY
Model 100

Standard American

STAYWAY
Model 100


\$1835

Standard American's new 1983-built wheelchairs are available in two models. The 100 Series is a standard wheelchair with a 16" seat, 18" back, 18" armrests, and 18" footrests. The 100 Series is available in two colors: black and white. The 100 Series is a standard wheelchair with a 16" seat, 18" back, 18" armrests, and 18" footrests. The 100 Series is available in two colors: black and white.

	read	seen- associated	most
3) Rambler	53 (169)	49 (191)	8 (250)
7/18/69	W	39 (122)	34 (152)
			5 (200)

• Figures in parentheses are Cost Ratio figures.

BUY
IT
BY
THE
SEAT
OF
YOUR
PANTS

the wheel that's the place to buy Valite. You'll feel more like a 100-horse-worth from an *injected* engine that stretches regular rods. You'll feel a ride like nothing else, mild-pond smooth, quiet and Tomlin-kind, and it's teamed up with a fully utilized, non-overstressed body. You'll have an alternator electrical system that makes your battery last longer, a trunk as big as a cave, and plenty of traveling room for a family of six. Like what you read? You'll like driving Valite better. Go see the man who sells 'em. You'll like him too. Valite, the car you'll want at any price. 



Valiant

NEW FROM CHRYSLER CORPORATION

4) Valiant	M	noted	seen-	read
2/13/60		51 (168)	51 (188)	10 (260)
	W	26 (94)	23 (115)	1 (25)

[illegible]

PHILADELPHIA'S 25TH

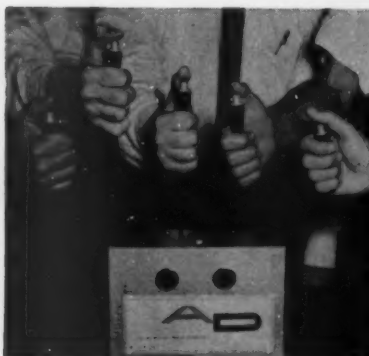
2200 pieces judged in record time with an electronic computer



Hugh Purcell



Storch, Devin, Lougee, Mann, Evans



Five thumbs make one quick, quiet vote



The committee:

Standing: John Parker, Jule Lambeck; 2nd row from rear: David Marder, Fred Clark, William Meyer, Edwin White; next row: Hugh Purcell, Mrs. Terry Oakley (chairman of the 26th show), Tana Hoban, Joseph Simboli. Up front, Carl Eichman.

As club President Warren Blair says, the story of the 25th anniversary show is that the gimmicky, the cute and the overdone have given way to the strong, the clean and the concise. The story of the judging procedure is equally compelling.

The speed of the electronically aided system not only made it possible to choose 340 pieces (and pick gold and silver medal winners) from 2200 entries in one day, but made the judging more objective. There was no bickering, arguing, defending, influencing. Voting was secret, quiet, quick, independent.

The octopus-like machine with its five long leads following the judges around the room was click, click, click-

ing all day. It was invented by 1956 show chairman Phil Blank. Each judge palms a push button. If he likes what he sees he pushes the button. Three votes flash a green light and the piece is in.

This year's judges: Kern Devin, AD Barton Gillet Co., Baltimore; Homer Evans, AD and Advertising Manager, General Dynamics Corp., NYC; Arthur Lougee, NSAD President and AD of Ford Times, Dearborn; Frank Mann, President of Richmond's ADC and AD of A. H. Robbins Co.; Otto Storch, AD of McCall's magazine, NYC.

The show ran at the Philadelphia Art Alliance. General Chairman was Hugh Purcell. Shown here are the gold and silver medal winners.



1)



2)



3)



4)



5)



6)

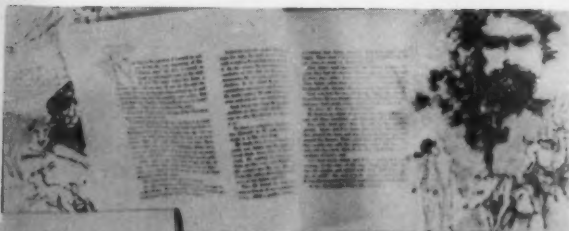
7)



9)



10)



8)



- 1) Artist: J. Frederick Smith
Art Director: Paul Darrow
Advertiser: De Beers Consolidated Mines, Ltd.
Agency: N. W. Ayer & Son, Inc.
- 2) Artist: Stanley Meltzoff
Art Director: Charles R. Evo
Agency: Gray & Rogers
Advertiser: United Engineers & Constructors, Inc.
- 3) Artist: Austin Briggs
Art Director: Elmer Pizzi
Agency: Gray & Rogers
Advertiser: TV Guide
- 4) Artist: Alfred Ignarri
Art Director: Warren Blair-Jack Gregory
Advertiser: Smith Kline & French Laboratories
- 5) Artist: Saul Bass
Art Director: Richard Hess
Agency: N. W. Ayer & Son, Inc.
Advertiser: E. I. Du Pont De Nemours & Co., Inc.
- 6) Artist: Seymour Mednick
Art Director: Warren Blair-Jack Gregory
Advertiser: Smith Kline & French Laboratories
- 7) Artist: G. William Holland
Art Director: Al Derkas
Advertiser: Smith Kline & French Laboratories
- 8) Artist: Ed. Young-Mel Richman
Art Director: Sheldon Seidler
Advertiser: Remington Rand
- 9) Artist: G. William Holland
Art Director: Herman Volz
Agency: Erwin, Wasey, Ruthrauff & Ryan
Advertiser: Perfect Photo
- 10) Artist: Jacob Landau-Mel Richman
Art Director: Robert Kyle
Advertiser: Ladies' Home Journal

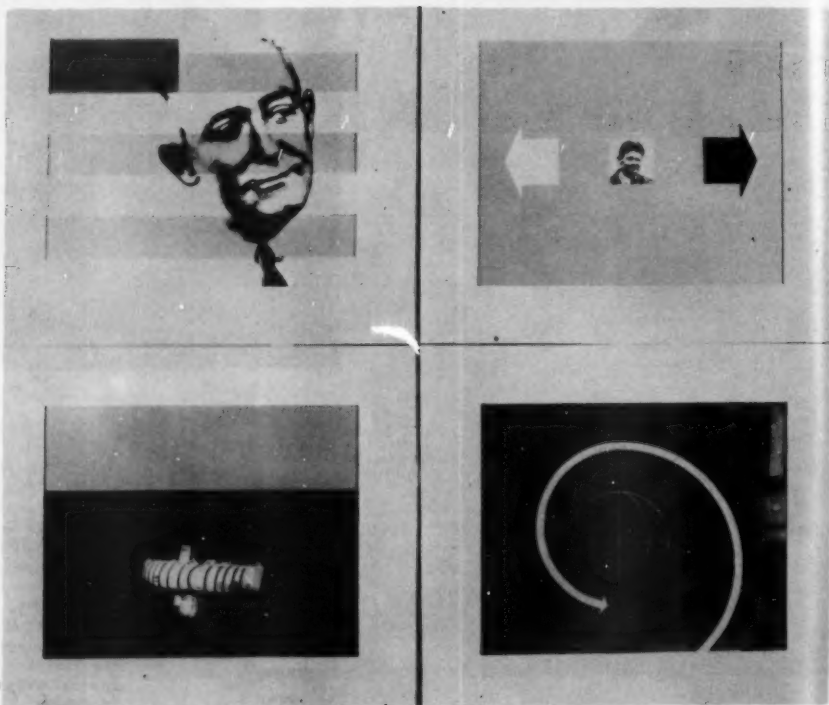
11)



12)



13)

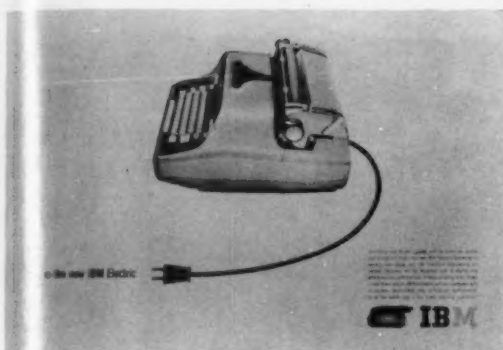


14)



15)





16)



17)



18)



19)

- 11) Artist: Ernst Haas
Art Director: Frank Zachary—Louis Glessmann
Agency: Curtis Publishing Company
Advertiser: Holiday Magazine
- 12) Artist: Carroll Sephera, II
Art Director: Frank Zachary—Louis Glessmann
Agency: Curtis Publishing Company
Advertiser: Holiday Magazine
- 13) Artist: Herb Stern/Mel Richman
Art Director: Jack Keane—Bill Jenkins
Agency: Fletcher Richards Calkins and Holden
Advertiser: National Distillers
- 14) Artist: Jacob Landau—Mel Richman
Art Director: Ty Weill
Advertiser: Charles Pfizer and Co.
- 15) Art Director: John V. Glass
Artist: Phil Hays
Agency: B.B.D.O.
Advertiser: Armstrong Cork Company
- 16) Art Director, Artist: Matthew Leibowitz
Agency: Benton & Bowles, Inc.
Advertiser: I B M
- 17) Art Director: William Goldberg
Artist: Leonard Cohen
Agency: Lavenson Bureau of Advertising, Inc.
Advertiser: Daily News
- 18) Art Director: Robert Brooks
Artist: Matthew Leibowitz—Harry Bertola
Agency: Benton & Bowles, Inc.
Advertiser: I B M
- 19) Art Director: Philip Eitzen
Artist: Clark Heidtke
Agency: N. W. Ayer & Son, Inc.
Advertiser: Nicholson File Company
- 20) Art Director: Alexander Derkas
Artist: George Sulpizio—G. William Holland
Advertiser: Smith Kline & French Laboratories



20)

M. J. Griffin et al.



- 65

humor and design-illustration stand out in

ILLUSTRATORS '61



1.



This picture is here to tell you that a floor of Tensara Vinyl Corks goes with relaxed, carefree people just as harmoniously as it goes with beautiful furnishings. But a sample of Tensara is worth a thousand pictures. Send for one (free, of course) Write Armstrong, 9903 Thomas Road, Lancaster, Pennsylvania. In Canada, Dept. 13-U, Box 989, Montreal, P.Q. Tensara Corks is one of the famous **ARMSTRONG VINYL FLOORS**

2.

If Illustrators '61 did not reveal any new trends, it did show a continuance of recent directions to a point of possible return. There is a preponderance of the humorous, friendly, semi-cartoon, a great deal of design-illustration, and proportionately few good realistic illustrations.

A sounding of the jury finds a mixture of real enthusiasm for the light-touch art and the design with disappointment at the small number of outstanding realistic pieces. Could this attitude presage a slow turnabout?

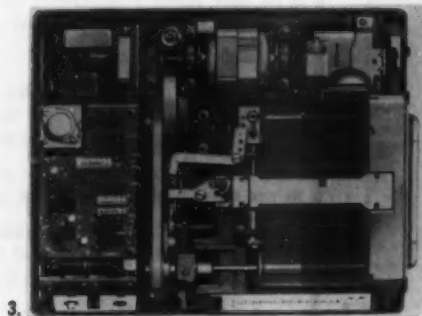
Some of the judges' comments:

- what's lacking is creative realism. There's not enough of it. The provocative illustration of the Phil Hays, Harvey Schmidt, Robert Weaver type is good but too dominant.
- there are no trends. Most of the stuff we've seen before. No new names turned up that had the judges buzzing.
- much of the humor was of the Saul Mandel or Tomi Ungerer type. Their work, and that of Tom Allen, Bob Peak, Austin Briggs, etc., though not new, is still exciting.
- a mild disappointment was voiced concerning drawing quality.
- trend toward incomplete painting noted a year ago continues.
- judge Robert McCall suggested that some illustrators are too self-consciously conforming to the new excitement, that the design-illustration isn't for everyone, that some who are great realists are not working at their best in trying to meet the design trend.
- if some liked the design-illustration, others found it too distorted and macabre, hope for more "fresh realism" of the Bernie Fuchs, Austin Briggs, Fred Ludekens, Peter Helck type, consider Fuchs' approach as "realism with a new slant."
- also noted, few good fashion drawings.
- one juror suggested that a reason for seeming dearth of realism was that it had to be superb to get in alongside the more spectacular contemporary work.
- not only is there greater design sense within the illustration, but trend seems to be toward more thought of how the illustration works with the overall layout. There's better art-layout integration.
- increased emphasis on fine painting.
- less "elegant corn."
- enormous skill, both technically and conceptually.
- plenty of impressionism in realism compensates somewhat for dearth of straight realism.

That's how Illustrators '61 looked to the judges. The show is running through March 4 at the Society of Illustrators, 128 E. 63rd St., NYC. Show chairman was Leonard Jessel. The forthcoming annual, Illustrators '61, will be edited by Robert Fawcett and designed by Nelson Gruppe.

Groups of jurors with chairman listed first, were: Editorial: Otto Storch, Tom Allen, Nelson Gruppe, Homer Hill, Coby Whitmore. Institutional: George Krikorian, Robert J. Lee, Dick Lockwood. Book: Bernard Quint, Eric Blegvad, Abner Dean, Fritz Eichenberg, Tom Lovell. TV, film: Louis Dorfman, John Hubley, Joe Kaufman, Herbert Lubalin, Jerome Snyder. Experimental: Allen Hurlburt, Walter Einsel, Ray Prohaska, Robert Shore, Charles Tudor. Advertising: Will Burtin, William Buckley, Gene Federico, Harlow Rockwell, Robert McCall.

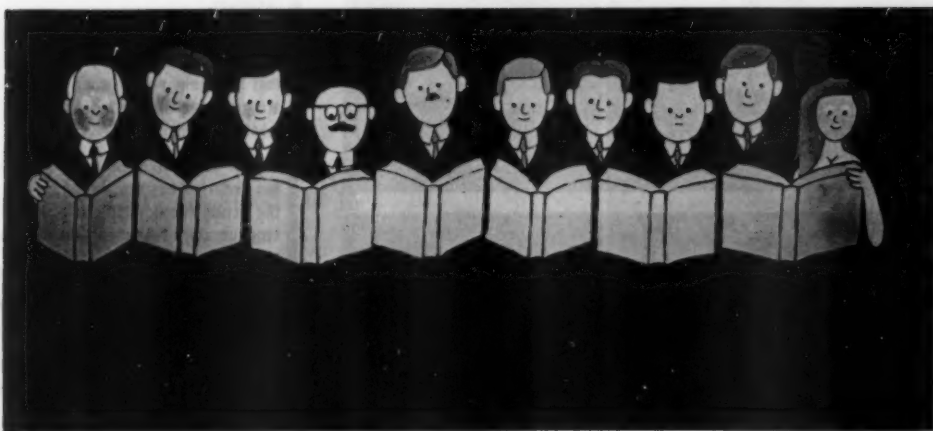
Shown here are the top three winners in each category.



3.



4.



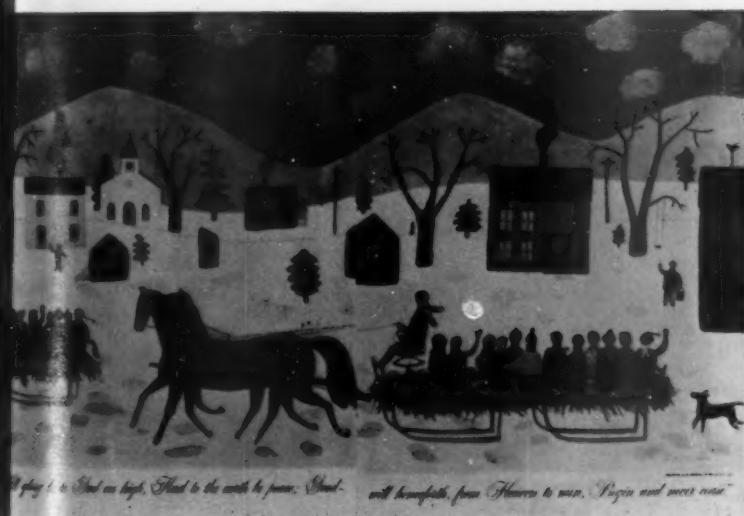
5.



6.



7.



8.

1. ADVERTISING AWARD

Artist: Jack Potter

Entry: Painting "Mother & Children"

Agency: Batten, Barton, Durstine & Osborne

AD: Bill Gale

2. ADVERTISING AWARD

Artist: Saul Lambert

Entry: Advertising illus. "Winston Churchill" B/W

Agency: Doyle, Dane, Bernbach

AD: Sid Meyers

3. ADVERTISING GOLD MEDAL

Artist: Robert Geissmann

Entry: Painting "Dictaphone Guts"

Agency: Young & Rubicam, Inc.

AD: Richard Carroll

Client: Dictaphone

4. ADVERTISING GOLD MEDAL

Artist: Jerry Martin

Entry: Record Album Cover—"Singing The Blues"

Agency: RCA Victor Records

AD: John Murelle

5. ADVERTISING AWARD

Artist: Saul Mandel

Entry: 24-Sheet Poster

6. ADVERTISING AWARD

Artist: Cliff Condak

Entry: Record Album Cover—"Weber Overtures"

Company: Columbia Records

7. EDITORIAL GOLD MEDAL

Artist: Daniel Schwartz

Entry: Painting "Aging Champion"

Publisher: Sports Illustrated

AD: Jerome Snyder

8. EDITORIAL AWARD

Artist: Doris Lee

Entry: Painting "Christmas Scene"

Publisher: McCall's Magazine

AD: Otto Storch

woman to woman

By Arthur J. Smith



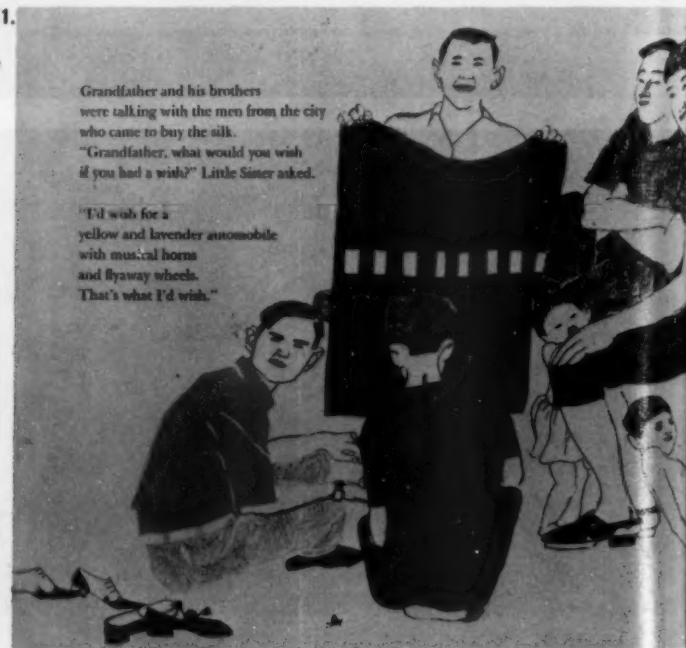
9.

10.



70

11.



Grandfather and his brothers were talking with the men from the city who came to buy the silk. "Grandfather, what would you wish if you had a wish?" Little Sinner asked.

"I'd wish for a yellow and lavender automobile with musical horns and flyaway wheels. That's what I'd wish."



12.



13.

9. INSTITUTIONAL GOLD MEDAL

Artist: Phil Hays

Entry: Drawing "Woman to Woman"

Publisher: Telephone Review—New York Telephone Co.

AD: Leonard Jossel

10. INSTITUTIONAL AWARD

Artist: Edward Sorel

Entry: Drawing "The Pale Blue Angel"

Publisher: Sorel's Affiche

AD: Edward Sorel

11. BOOKS GOLD MEDAL

Artist: Jacqueline Ayer

Entry: "A Wish for Little Sister" (Full Spread Title Page

Publisher: Harcourt, Brace & Co. Inside Double Spread)

AD: Helen Mills

12. INSTITUTIONAL AWARD

Artist: Mia Carpenter

Entry: Booklet "World of a Girl"

Agency: Ketchum, McLeod and Grove

AD: Tom Ross

Client: Scott Paper Co.

13. EDITORIAL AWARD

Artist: Tomi Ungerer

Entry: "Vision of Charles de Gaulle"

Publisher: Holiday Magazine

AD: Louis R. Glessmann



14.



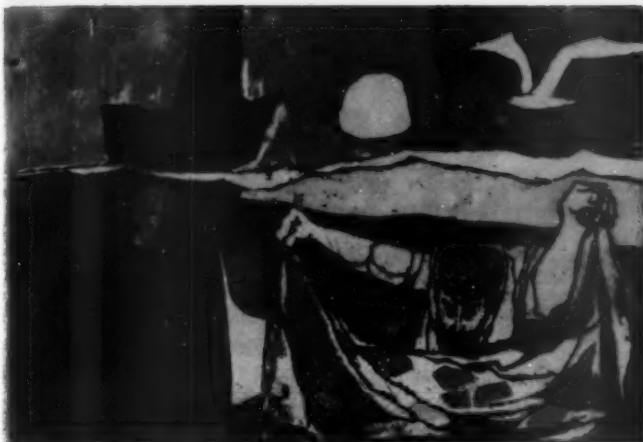
16.



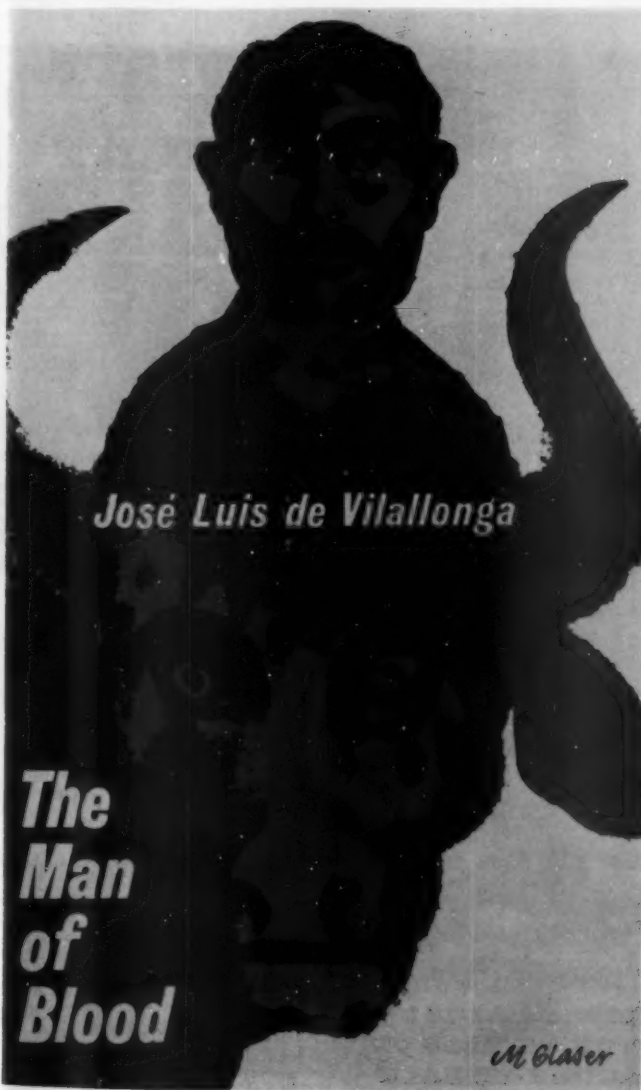
15.



17.



18.



19.

14. EXPERIMENTAL AWARD

Artist: Gale Bennett

Entry: "Civil War Officer" Painting

15. BOOKS AWARD

Artist: Hans Falk

Entry: Portfolio "Marcel Marceau"

Publisher: Alpha Presse, Zurich

16. TELEVISION AWARD

Artist: Paul Harvey

Entry: Strip "Sandran"

Agency: Hicks & Griest, Inc.

AD: Len Glasser

Pablo Ferro

Client: Sandran Lineleum

17. TELEVISION GOLD MEDAL

Artist: Ted Trinkaus

Entry: Storyboard "The Big Fix"

AD: Ted Trinkaus

18. EXPERIMENTAL GOLD MEDAL

Artist: Marcel Apkarian

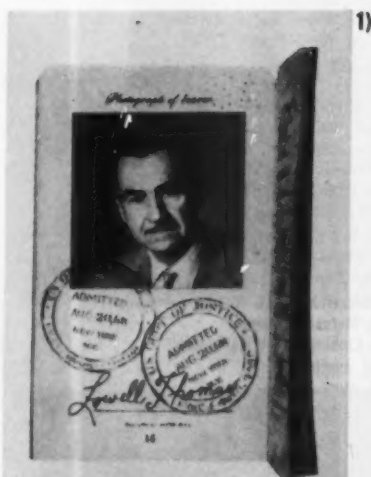
Entry: Etching—"The Fisherman"

19. BOOKS AWARD

Artist: Milton Glaser

Entry: Jacket "The Man of Blood" ●

SMALL-SPACE ADS FOR LARGE-SPACE IMPACT



LOWELL THOMAS

For the sixth successive year Lowell Thomas is on CBS Radio for General Motors. World traveler, explorer, lecturer, author, his first-hand knowledge of people and places gives his newscasts special color and authority. And his long-term association with a single company points up the cumulative advantage of sponsoring an outstanding personality year after year. In all radio Lowell Thomas—and his colleagues—are the kind of company you keep

**ONLY
ON CBS
RADIO**

1)

WORLD MUSIC FESTIVALS

Radio's grand tour of festivals here and abroad continues the CBS Radio Network's commitment to give you access through the summer months. Now entering its 10th season, the series takes listeners to folkland, reggae, blues and many other notable gatherings of the world's best musical talent. A network radio program in the public interest...

**ONLY
ON CBS
RADIO**

2)

CAPITOL CLOAKROOM

Radio's oldest continuous public affairs series traces our legislative process. It was awarded a Freedom Foundation Medal for creating "a better understanding of great (and somewhat American) tradition." Listeners hear Presidents, Senators, Congressmen—those who help to make the law. A network radio program in the public interest...

**ONLY
ON CBS
RADIO**

3)

VISIT "THE BEAT WASTELAND"

Climb five flights to a beatnik party... hear the cotton houses of Greenwich Village... hear on-the-scene poetry readings, discussions. Who are these people and what are they trying to say? Don't miss this provocative documentary produced by the WCBS Special Features Department.

**WCBS RADIO 880
TONIGHT 8-9-10**

4)

11/12 '60 1-15 880 hike!

**TOMORROW! SAT. 1:15 PM
PRINCETON VS. YALE ON
"TV LEAGUE FOOTBALL"
ONLY ON WCBS RADIO 880**

5)

WHO?

Interview! Kennedy? Stevenson? Spengler? Or...? During today, neither man Robert Frost and world-famous CBS News correspondent bring you all the moving excitement of the Democratic Convention. Exhilarating interviews with the candidates, immediate reports on key developments, developments in the corridors and out on the Convention floor—all of it Edward R. Roybal and Howard K. Smith analyze the night-drawing events. Stay tuned to this section from opening until to midnight for the brilliant coverage that networks radio's top news team.

**DEMOCRATIC CONVENTION
WCBS RADIO 880**


Small-space audience-promotion ads require layouts, art and typographical treatment that will make them stand out.

"Because of prevailing use of photography, we used provocative designs, symbolic typography and unusual illustrative techniques in our small-space newspaper and trade ads," points out W. Thomas Dawson, Vice-President in Charge of Advertising and Promotion, CBS Radio.


CBS Radio advertising is developed separately for the Network, WCBS Radio, the Company Owned (C-O) Stations, and CBS Radio Spot Sales. Ads are prepared by Sudler & Hennessey, Inc., Herb Lubalin, Creative Director (art).

Credits—Design: Bernard Zlotnick (1, 2 & 3); Lubalin (4-11, inclusive) . . . Art: John Groth (4); Gerry Gersten (5 & 7); Robert Riger (8); Bebe Gershenson (10) . . . Photos: Irving Bahrt (1, 2 & 3).

CBS Radio Promotion Principals (in addition to Mr. Dawson): Jules Dundes, V-P in Charge of Station Administration; Mrs. Naomi Andrews, Network Copy Chief; Alfred N. Greenberg, Mgr., CBS-Owned Radio Stations Promotion Services; James F. X. Mullen, WCBS Sales Promotion Mgr.; Henry R. Poster & Norman Ginsburg, CBS Radio Spot Sales Promotion Mgr. & Asst. Sales Promotion Mgr., respectively.



WHEN will somebody tell the little lady wearing the green beret just seen racing down the Saw Mill River Parkway in her jagged up Pierce Arrow asking passing motorists how to get to the Synod Sing Races that there's a better way to get the answers? Where? That man who tells all the news, news, weather, time, traffic and train conditions on . . . **THE JACK STERLING SHOW ONLY ON WCBS RADIO 880** 7)




NY GIANTS VS. WASHINGTON REDSKINS!
2PM SUNDAY ONLY ON WCBS RADIO DIAL 880 8)

ROBERT TROUT
EDWARD R. MURROW
ERIC SEVAREID
HOWARD K. SMITH
ALLAN JACKSON
BLAIR CLARK
DOUGLAS EDWARDS
BILL DOWNS
BILL LEONARD
DALLAS TOWNSEND

Bring your community national and state

ELECTION RETURNS TONIGHT!
WCBS RADIO 7:05 P.M. 880 9)



MUSH! What does it take to get twenty people to plunk down a total of \$14,500 for a tour to Alaska? According to Gordon M. Bain, V.P.-Sales for Northwest Airlines, it takes WCAU Radio. He says, "There is no question in my mind about WCAU's ability to sell Northwest Airlines. This is a proven fact." All aboard for WCAU Philadelphia!

WCAU
A CBS OWNED RADIO STATION REPRESENTED BY CBS RADIO SPOT SALES

10)



HEAR! HERE! EDWARD R. MURROW "BACKGROUND"
WCAU RADIO 9000 SUNDAY 00:00 P.M. 11)

THE AD COPYFITTER

See Sept. 1960 Art Direction for the CHARACTER PER LINE, CHART and the first installment of these CHARACTERS PER PICA TABLES. The article tells how to use tabular data and chart for visually translating characters per pica into characters for any line length up to and including 55 picas. More tabular data appeared in October, and will continue monthly until the series has run from A to Z. Annual supplements will keep it up to date.

Clearface Bold & It. (ATF) 5-4.55; 6-3.83; 8-3.19; 10-2.56; 12-2.25; 14-1.92; 18-1.54
Clearface Heavy (ATF) 6-3.31; 8-2.94; 10-2.25; 12-2.04; 14-1.65; 18-1.23
Cloister It. (ATF) 6-4.86; 8-4.05; 10-3.5; 12-3.11; 14-2.79; 18-2.19; 24-1.71
Cloister w It. & S.C. (Li) 6-3.95; 8-3.4; 10-3.05; 12-2.9; 14-2.7; 18-2.44; 24-1.97; 30-1.46; 36-1.07
Cloister Black (ATF) 6-4.26; 8-3.71; 10-2.83; 12-2.49; 16-2.13; 18-1.67; 24-1.35
Cloister Bold (ATF) 6-3.92; 8-3.26; 10-2.79; 12-2.52; 14-2.22; 18-1.75; 24-1.35
Cloister Bold It. (ATF) 6-4.19; 8-3.47; 10-3.01; 12-2.7; 14-2.4; 18-1.86; 24-1.46
Cloister Bold w It. (Li) 6-3.6; 8-3.08; 10-2.66; 12-2.45; 14-2.22; 18-1.74; 24-1.37; 30-1.14; 36-.96
Cloister Bold & It. (I) 6-3.83; 8-3.19; 10-2.80; 12-2.45; 14-2.25; 18-1.78; 24-1.34
Cloister Bold No. 295 (M) 6-3.92; 8-3.23; 10-2.75; 12-2.43; 14-2.21; 18-1.75; 24-1.35
Cloister Bold It. No. 295 (M) 6-4.27; 8-3.52; 10-2.98; 12-2.65
Cloister Lightface (ATF) 6-4.38; 8-3.68; 10-3.11
Cloister Lightface It. (ATF) 6-4.75; 8-3.93; 10-3.42
Cloister O. S. (ATF) 6-4.35; 8-3.66; 10-3.11; 12-2.79; 14-2.50; 18-1.95; 24-1.51
Cloister O. S. It. (ATF) 6-4.89; 8-4.; 10-3.56; 12-3.05; 14-2.80; 18-2.14; 24-1.78
Cloister O. S. No. 395 (M) 14-2.49; 19-1.94; 24-1.5
Cloister O. S. & It. (I) 6-4.31; 7-3.72; 10-3.17; 12-2.86; 14-2.6; 18-1.96; 24-1.51
Cloister Wide (Li) 6-3.8; 8-3.13; 10-2.71; 12-2.48; 14-2.18
Cloister Wide w Cloister Bold (Li) 6-3.6; 8-3.08; 10-2.67; 12-2.45; 14-2.22
Cochin—See Nicholas Cochin No. 461 (M)
Cochin Bold No. 616 (M) 6-3.; 8-2.82; 10-2.35; 12-2.; 14-1.59; 18-1.26; 24-.96
Cochin Bold It. No. 616 (M) 6-3.43; 8-2.82; 10-2.35; 12-2.; 14-1.67; 18-1.3; 24-.98
Cochin O. S. No. 61 (M) 6-3.83; 7-3.32; 8-3.15; 9-3.04; 10-2.61; 12-2.23;

14-1.79; 18-1.44; 24-1.07
Cochin O. S. It. No. 61 (M) 6-4.26; 7-3.63; 8-3.44; 9-2.96; 10-2.84; 12-2.43; 14-1.99; 18-1.58; 24-1.26
Cochin Open No. 262 (M) 18-1.27; 24-1.07
Columbia (A/C) 6-4.4; 8-3.45; 10-2.95; 12-2.3; 18-1.7; 24-1.3 (small), 1.1 (large); 30-1.; 36-0.8
Columbia It. (A/C) 6-4.6; 8-3.6; 10-3.1; 12-2.3; 18-1.7; 24-1.4 (small), 1.2 (large); 30-1.; 36-0.8
Columbia Bold (A/C) 6-4.1; 8-3.35; 10-2.95; 12-2.2; 16-1.8; 18-1.6; 24-1.3 (small), 1.1 (large); 30-0.9; 36-0.7
Columbia Bold It. (A/C) 6-4.4; 8-3.35; 10-2.95; 12-2.2; 18-1.64; 24-1.29 (small), 1.11 (large); 30-0.93; 36-0.73
Commercial Script (ATF) 12-2.45; 14-2.14; 18-1.65; 24-1.34
Comstock (ATF) 14-1.46; 18-1.15; 24-.89
Cond. Gothic No. 2 (Lud) 12-2.923; 14-2.426
Consort (S-B) 6-3.05; 8-2.67; 10-2.14; 12-1.68; 18-1.22; 24-.98
Consort Bold (S-B) 10-1.94; 12-1.7; 18-1.11
Consort Bold Cond. (S-B) 6-4.07; 8-3.38; 10-2.84; 12-2.23; 14-1.7; 18-1.53
Consort Cond. (S-B) 12-2.19; 14-1.68; 18-1.34; 24-1.37
Consort It. (S-B) 6-3.18; 8-2.7; 10-2.23; 12-1.83; 18-1.31
Consort Light (S-B) 6-3.32; 8-2.67; 10-2.15; 12-1.63; 18-1.18; 24-.96
Contact Bold Cond. (ATF) 8-3.68; 10-2.94; 12-2.45; 14-2.14; 18-1.78; 24-1.34
Contact Bold Cond. It. (ATF) 8-3.43; 10-2.8; 12-2.35; 14-2.04; 18-1.65; 24-1.34
Cooper (ATF) 6-3.93; 8-3.54; 10-2.78; 12-2.47; 14-1.91; 16-1.64; 18-1.55; 24-1.16
Cooper It. (ATF) 6-4.12; 8-3.37; 10-2.83; 12-2.38; 14-1.97; 16-1.7; 18-1.48; 24-1.25
Cooper No. 482 (M) 8-3.54; 10-2.78; 12-2.47; 14-1.91; 18-1.53; 24-1.16
Cooper Black (ATF) 6-2.95; 8-2.6; 10-2.03; 12-1.75; 14-1.42; 18-1.09; 24-.83
Cooper Black It. (ATF) 6-3.37; 8-2.78; 10-2.2; 12-1.89; 14-1.58; 18-1.2; 24-.91
Cooper Black No. 282 (M) 6-2.97; 8-2.62; 10-2.05; 12-1.77; 14-1.43; 18-1.1; 24-.83
Cooper Light No. 482 (M) 6-4.; 8-3.56; 10-2.80; 12-2.45; 14-1.92; 18-1.54
Cooper Light It. No. 482 (M) 6-4.19; 8-3.43; 10-2.80; 12-2.35; 14-2.04; 18-1.45
Cornell & Bold (I) 6-4.21; 8-3.2; 9-2.94; 10-2.75; 11-2.51; 12-2.34; 14-2.07
Cornell & It. (I) 6-4.27; 8-3.2; 9-2.94; 10-2.75; 11-2.54; 12-2.34; 14-2.07
Corona w It. & S.C. (Li) 5-3.45; 5½-3.35; 6-3.23; 7-3.; 7½-2.85; 8-2.85; 8½-2.78; 9-2.6; 10-2.45; 11-2.36; 12-2.24; 14-2.04
Corona & Erbar Bold (or Bold Face No. 2) (Li) 5-3.68; 5½-3.43; 6-3.31; 7-3.05; 7½-2.85; 8-2.94; 8½-2.80; 9-2.68;

9-2.56; 10-2.45; 11-2.35; 12-2.25; 14-2.04
Coronet (Allow for swashes) (Lud) 14-3.72; 18-2.85; 24-2.04
Coronet Bold (Allow for swashes) (Lud) 14-3.22; 18-2.46; 24-1.86
Corvinus Bold (B) 8-3.39; 10-2.61; 12-2.1 14-1.99; 16-1.64; 18-1.49; 24-1.19
Corvinus Light (B) 8-4.59; 10-3.64; 12-2.99; 14-2.55; 16-2.12; 18-1.94; 24-1.54
Corvinus Light It. (B) 8-4.72; 10-3.69; 12-3.01; 14-2.76; 16-2.33; 18-2.1; 24-1.7
Corvinus Medium (B) 8-3.88; 10-2.89; 12-2.44; 14-2.21; 16-1.88; 18-1.66; 24-1.34
Corvinus Medium It. (B) 8-3.88; 10-2.97; 12-2.43; 14-2.24; 16-1.9; 18-1.7; 24-1.34
Corvinus Skyline (B) 10-3.26; 12-2.72; 14-2.54; 16-2.15; 18-1.97; 24-1.7
Cosmopolitan No. 4 (M) 6-3.82; 8-3.14; 10-2.65; 12-2.44
Cosmopolitan It. No. 4 (M) 6-4.15; 8-3.42; 10-2.9; 12-2.42
Craw Clarendon (See Clarendon Craw)
Craw Modern (ATF) 6-2.3; 8-1.9; 10-1.7; 12-1.4; 14-1.2; 18-.96; 24-.70
Craw Modern Bold (ATF) 6-2.0; 8-1.8; 10-1.5; 12-1.2; 14-1.1; 18-.85; 24-.64
Cushing No. 25 (M) 5-4.22; 6-3.86; 7-3.49; 8-3.17; 9-2.85; 10-2.7; 11-2.4; 12-2.25
Cushing It. No. 25 (M) 6-3.86; 7-3.49; 8-3.17; 9-3.; 10-2.7; 11-2.45; 12-2.25
Cushing Antique (Lud) 12-2.41; 14-1.96; 18-1.49; 24-1.14
D
Deepdene No. 315 (M) 6-4.39; 8-3.62; 10-3.08; 12-2.56; 14-2.31; 16-2.04; 18-1.79; 24-1.36
Deepdene It. No. 315 (M) 6-5.25; 8-4.34; 10-3.69; 12-3.07; 14-2.82; 16-2.54; 18-2.21; 24-1.60
Deepdene Bold No. 317 (M) 6-4.01; 8-3.32; 10-2.83; 12-2.35; 14-1.99; 18-1.57; 24-1.2
Deepdene Bold It. No. 317 (M) 6-4.35; 8-3.59; 10-3.06; 12-2.55; 14-2.26; 18-1.78; 24-1.37
Della Robbia (ATF) 6-4.52; 8-3.75; 10-2.8; 12-2.5; 14-1.96; 18-1.56; 24-1.21
Della Robbia No. 231 (M) 6-4.44; 8-3.32; 10-2.79; 12-2.23
De Roos & It. (I) 8-3.52; 10-3.1; 12-2.63; 14-2.42
De Roos It. (ATF) 6-4.6; 8-3.7; 10-3.1; 12-2.7; 14-2.4; 18-2.1; 24-1.7; 24#2-1.5
De Roos Roman (ATF) 6-4.3; 8-3.4; 10-3.; 12-2.6; 14-2.3; 18-2.; 24-1.6; 24#2-1.4
De Roos Semi-Bold (A/C) 8-3.42; 10-3.; 12-2.59; 14-2.28; 18-1.79; 24-1.6; 24#2-1.33
De Vinne & It. (I) 6-3.68; 8-3.13; 9-2.93; 10-2.61; 11-2.31; 12-2.11; 14-1.78
De Vinne w It. & S.C. (Li) 6-3.5; 8-3.08; 9-2.88; 10-2.57; 11-2.31; 12-2.14; 14-1.86
De Vinne No. 11 (M) 5-3.97; 6-3.43; 8-2.82; 10-2.43; 11-2.23; 12-1.98
(continued next month)

letters

(continued from page 8)

DB does ABC...

Thanks for including my newspaper ad for ABC network in the critic panel's feature, What's New, What's Best, December issue, p. 50-51. But everyone was credited except my agency, Doyle Dane Bernbach! Surely this glaring oversight on your part was a typo. Please make amends.

Allan Bultekant
Art Director
Doyle Dane Bernbach

most expressive...

I am employed with a Venezuelan advertising firm, however I have been sent to the United States to study the great advantages and progress of this industry in this country. I am now enrolled in the Art Department of the University of Michigan.

I have found your magazine to be the most expressive of modern American advertising, and so I would be very pleased to be able to receive your monthly issues.

J. E. Franco,
Ann Arbor, Mich.

report from Jo Sinel...

I have recently returned from four months in Australia and New Zealand where I made a visual exploration of the natural scene primarily, but I did cast an eye at various aspects of visual communication and aspects of graphic arts generally.

Now I am back in San Francisco where I am concerned with the development of a new industrial design firm, Affiliated Industrial Designers. Besides myself, it has Norman Steuer and James R. Pendergrast heading up the various activities. Steuer's years in design added to my own add up to over 50 years of combined experience to place at the client's disposal.

Jo Sinel

(continued on page 93)



any product
that is worth
advertising
is worth good
typography...
in Philadelphia
W.T. Armstrong
provides good
typography



WALTER T. ARMSTRONG, INC.
35 N. Tenth Street • Philadelphia 7, Pennsylvania
WAlnut 2-2176

Advertising Typography • Photographic Reproductions • Film Lettering

In Philadelphia

PHILADELPHIA MUSEUM COLLEGE OF ART

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Philadelphia agency head paints communication

Recently completed oil by Jay Lavenson, Sr., founder and chairman of Lavenson Bureau of Advertising, symbolizes the world of communications. The painting, now hanging in the agency's conference room, incorporates the western world and the tropics, a space satellite, tv antennas, telephones, newspapers and books, signalling by flag and drum. At left, Philadelphia artist Martin Jackson, and Lavenson. Lavenson credits Jackson with criticism and guidance for this piece.

Paul H. Meissner joins George Faraghan Studios

The newly created position of stylist-designer is filled by Paul H. Meissner, formerly AD of Peter Dant, Inc., photographic illustrators. Earlier Meissner had been artist/designer for Hoedt Studios. Meissner, who studied fine arts at Temple University's Tyler School of Fine Arts, and advertising design at Philadelphia Museum College of Art, will be in charge of set design at Faraghan.

Philadelphia AG's 9th March 3-17

About 125 pieces by local advertising and editorial illustrators will be displayed in the lobby of Philadelphia National Bank building, Broad and Chestnut Sts. Albert Michini, general chairman for the exhibition, announced award certificates will be given in 4 categories: editorial, consumer trade, retail, and portfolio (experimental). Three judges will make the awards in the first 3 classes, and the portfolio award will be decided by member ballot.

Entry deadline is Feb. 11. Application forms are available from Albert Michini, 34 S. 17th St., Philadelphia 3. AG mem-

bers only may exhibit. Entries will be received at Harvey Simpson's studio, Rm. 1001, Western Savings Fund building.

Talone & La Brasca replaces Jay Midence Associates

With the departure of Jay Midence to Puerto Rico and the real estate business the Jay Midence Associates studio has the new name of Talone & La Brasca. Illustrator James Talone and designer Carmine P. La Brasca had been partner with Midence since April 1955, bought out his partnership July 31, 1960.

Talone & La Brasca employ a staff of 12, represent 4 other artists as associates. Both advertising and editorial art work is produced, with heavy emphasis on creative.

Philadelphia clips

John Maxwell, who heads his own agency at Bala-Cynwyd, had a one-man show of his oils, watercolors and collages at the Ahda Artzt gallery in New York. He is president of the Philadelphia Water Color Society and chairman of the Philadelphia Art Alliance . . . New AG members are painter/art teacher Naomi Bruno; printer Aaron Cherry; illustrator James B. Jordan, Arch Art; printer and PIP president John V. Kratz . . . George Beach, formerly of 1620 Locust, opened new studio at 34 S. 17th . . . Ayer's Charles Coiner was AG's guest speaker Jan. 20 . . . AG grants a special membership rate of \$6 to young artists in their senior year and for one year after graduation . . .

New at Mel Richman: Mary Anna Gilmore and Robert F. Giandomenico. Gilmore, who joined the illustration dept., is a graduate of Moore Institute of Art, has been with the advertising layout dept. at Lit Brothers. Giandomenico, an honor graduate of Philadelphia Museum College of Art's photography course, joined the photographic division and will work under Tom Meehan. Giandomenico's work has appeared in many leading magazines, and he has worked in all photographic media from motion pictures through general illustration . . . Norma L. Egendorf, for over 8 years advertising and public relations mgr. International Resistance Co., now account mgr. in Mel Richman's contact staff. She is treasurer of Eastern Industrial Advertisers and is on the executive committee of the Delaware Valley Industrial Editors Assn. . . .

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In Chicago



Artists Guild's 21st fine art exhibit

Awards were given to 7 pieces and 2 won honorable mentions in AG show held at the Visual Art Center. In all, 86 pieces were shown. Winners illustrated are: 1) Weiss Award, \$300, to Fred Steffen's *The Herring Fishes*; 2) Artists Guild Award, \$200, to Peter Gourfain's *Woman Holding 2 Strands of Wheat*; 3) Monsen Award, \$100, to Robert Amft's *Backyard*; 4) Laurence Award, \$100, to Charles Bracken's *Green Lake*; 5) Collins, Miller & Hutchings Award, \$100, to William Woolway's *Blue Troy*; 6) C. Gordon Brightman Award, \$25, to Cal Dunn's *Winterscape*.

Luc Le Bon also won a \$25 Brightman with his *Landscape 1960*. Honorable mentions went to Maureen Munson's *Bob* and Peter Gourfain's *Trees*. Judges were Chicago painter Marty; painter/teacher Roland Ginzler, University of Illinois; painter/teacher/critic Franz Schulze, Lake Forest College.

Robert Amft was chairman of the fine arts exhibit committee. Committeemen included Stephen Heiser, Jim Paulus, Charles Bracken, John Temple and George McVicker.

Chicago clips

AD Fred Wahl from Aubrey, Finlay, Marley Hodgson to Holtzman-Kain... Robert R. Hadley from AFMH too, but to Hitchcock Publ. Co., Wheaton, as AD of 8 industrial magazines and 4 directories. Will also be responsible for overseeing production... Ludlow Typograph Co. directors elected Frederick Second president. Second, attorney and Ludlow's chairman of the board, succeeds the late Arthur H. Hedly as president. Second always serves on the boards of Chicago Rotoprint, Art Color Printing, Central Typesetting & Electrotyping. He has been secretary-treasurer of the Graphic Arts Industries coordinating committee, and chairman of the National Commission for Commercial Relief Printing.



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An old sepia print of the kind found in family albums does whimsical duty as announcement for Photographic Illustrators Group show held at Museum of Science & Industry.

Credits: Designer Norman Gollin, handlettering, Milt Zolotow.

Jack Lynah heads Geissinger agency

Formerly vp and AD of W. B. Geissinger & Co., Los Angeles, Jack Lynah has been elected agency president. He succeeds the late W. B. Geissinger. Lynah, who joined the company over a year ago, had earlier operated his own agency Lynah & Nelson, in San Diego.

Alan Nelson creative head at Lennen & Newell SF

With Theodore Huston recently named vp/manager of Lennen & Newell, Beverly Hills, Alan Nelson becomes creative director of the San Francisco branch. Nelson will continue as copy chief while supervising copy and art departments. He joined the agency in 1955 as an AE on Crown Zellerbach. The author of tv plays and fiction, his background also includes extensive freelance writing for industrial films, tv shows, magazine articles.

LA clips

Art school students are organizing a club along the lines of ADLA and ADLA will provide guidance. ADLA's education committee, (chairman Earl Klein, Joe Henninger and Harry Diamond), now developing a plan of working with the students...ADLA new members are James E. Burrell, supervisor of commercial art dept., North American Aviation, Atomics International Div.; photographer Ovid Neal, 4362 Leimer Blvd. . .



PRINTING TELLS IT BEST

INTERNATIONAL PRINTING WEEK/JANUARY 15-21

LA poster for shows the end result, not mechanics or tools of the trade. Brightly **Printing Week** varicolored panels in variety of design techniques. Design was also used in letterheads, other promotion material.

Credits: AD Robert M. Runyan, Art Direction studio. Designer Paul T. Hauge. Artist Keith Axelson. Printer Fred Hensen Co.



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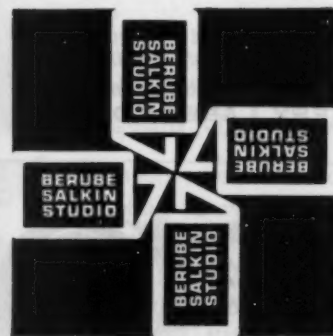
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Type notes: *Largo*, new, expanded capital-letter face with small serif accents, now on the American point body, 4-30 points, regular, semi-bold, bold. *Allegro*, decorative display, is in 12-72. *Standard* family has been augmented with italics in two weights. Regular, 8-36; medium, 8-42. All these from Amsterdam Continental, 276 Park Ave. S., New York 10. Write for specimens. Also from Amsterdam, new showings of *Walbaum* and *City* families.

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vary spacing, justify, cut-in, etc. For folder, *Foto-Graphic Products Co.*, 2701 14th Ave. S., Minneapolis. . . a new *Photo-Lettering Inc.* style is *Governale Renaissance Script*, Spencerian variation by Sandi Governale. Features reverse accenting of strokes from conventional style. . . pressure sensitive letters and numerals on matte acetate are easy to use. Write for *The AG Catalog*, PSM-60, Applied Graphics Corp., Glenwood Landing, L.I., N.Y.

On paper: new specimens of four-color printing on book papers of *Crocker, Burbank* being offered thru distributors or mill at Fitchburg, Mass. . . *P. H. Glatfelter Co.* has developed a new insignia



for company identification. Text type is a complete essay about the company. . . *Kimberly-Clark* now making *Metro Offset* in a new brightness level. . . tangerine color added to *Radar Vellum Bristol* line of American Envelope Co. . . two grades of fine, thin papers now made by Peter J. Schweitzer division of *Kimberly-Clark*, *Microtext Niagara N* for offset and *Microtext New England Bible-N* for letterpress. . . two new parchments suited for use as ad inserts or brochures added to decorative line of *Parchkin Motif Art Parchment*. Known as 55-238 and 55-240, both can be printed letterpress, offset, or silk screen. One has wheat pattern, other a contemporary design of irregular pri-

matic shapes. Patterns are embedded in the parchment, give an embossed appearance. For samples, Paterson Parchment Paper Co., Bristol, Penna. . . .

Production notes: new offset plate process is the *M-R-X*, developed by Printing Developments Inc. It uses a pre-treated metal plate and chemicals which permit using plates again. Material cost savings range from 31% to 58%. Plate can be exposed in less time than required for a presensitized plate. . . . pre-coated aluminum foil stock, trade named *Analith*, is available from Anaconda Aluminum Co. *Analith* is ready for press, unlike laminated foil stock which must first receive an ink-receptive coating. Designed for offset . . . a negative working, continuous tone, diazo paper that makes positive prints from silver negatives faster and at less cost than by photographic means has been introduced by Ozalid Div. of General Aniline and Film Corp. It's called *Reversal Paper 305SR*. . . . new photocopier is the *Contourmatic Mark III*. Has 12" capacity, is portable. For brochure, F. G. Ludwig Inc., Old Saybrook, Conn. . . . reusable plastic adhesive letters and symbols in black, red, white, silver, gold, copper, in opaque or transparent colors, offered by Ozalid, Johnson City, N.Y. Called *Planotype*, letters come in range of sizes and styles, offer dimensional effects. . . . *Starch rates scents too*. A full-page ad in the *Boston Traveller* was orange scented and Starch ratings of 75% for women and 70% for men, rated well above all other ads in the paper. . . . *new book cloth, PXB-60-L-Naturelle*, is a pyroxylin impregnated buckram with good texture and is completely washable. It looks like a natural linen. The DuPont cloth can be seen on "Hummingbirds" by Crawford H. Greenewalt, published by Doubleday. . . . *Dikote* is a new plastic finish of film laminated to paper stock. Adds to durability, eye appeal, tear strength, resists scuffing. Dikeman Laminating Corp., 181 Sargeant Ave., Clifton, New Jersey. . . . new color and new coating added to Flo-Paque line. Color: a rich magenta. Coating is a pearlescent called *Flo-Pearl*. . . . system for rescreening halftone copy removes screen dots, smooths over graininess resulting from blowups, removes scanning lines. The *Canon Re-Screener* is distributed by Caprock Developments of 165 Broadway, N.Y.C. 6. It was developed by the Japanese manufacturers of the Canon Camera, should improve reproduction quality when screened copy is used as originals. . . . *Kalvar* is an office copying film developed by heat. No light, no water, no chemicals, no darkroom. Holds potential for the graphic arts. Kalvar Corp., New Orleans. . . .

facts about the benefits of membership in the National Association of Art Services

1 Association members meet every other month to discuss art studio management problems and business opportunities.

2 Recent member meetings have been planned around such questions as, "Sales Strategies for Art Studios", "Art Service Improvement", "Studio Cost Accounting Procedures".

3 The Association is composed of New York area studio owners—founded in 1956 to study and improve studio procedures and practices. The Association aims also at helping develop close working relationships between art buyers and studios.

4 Any art studio that has been in business for two years or more may apply for membership. Members include some of the largest studios in the country and many of the smaller.

5 Members receive the monthly letter, "Creative Advertising Management" (published by Art Direction Magazine)—in addition to a bi-monthly, "Memo to Members".

6 Other areas of member benefits include: Industry Ethics Code, Collection and Credit Guide, seminar programs, maintenance of industry data and statistics.



NAAS is the only organization of art studio owners in the New York area. Interested art studios may phone or write for more information: A. M. Robinson, Executive Secretary, Circle 5-6291, 250 West 57th Street, New York 19, N. Y.

THE NATIONAL ASSOCIATION OF ART SERVICES

films for club programs

(Editor's note: The following list of films and slides is being serialized. Names and addresses of distributors, explaining the code letters at the end of each listing, appeared with the first installment in December 1960, will be repeated with the last installment.)

HUMANISM (VICTORY OF THE SPIRIT). 30 min. B/W. \$17.50. Analysis of man, from medieval artists' God-ridden concepts to the humanist-plastic assertion of Man as the measure of all things; directed by Paul Haesaerts. RFL.

IMAGES OF THE SEA. 15 min. B/W. \$7.50. Artist John Little tells how he fashions decorative panels from driftwood. FI.

IMAGES MEDIEVALS. 20 min. \$12.50. Middle Ages life, illustrated by Bibliotheque Nationale illuminated manuscripts. IFB.

IMPRESSIONISM. \$3. Analysis of simplification, texture & broken color techniques & their relationship to masterpieces. IFB.

INDIAN ARTIST OF THE SOUTHWEST. 20 min. \$10. Joe Herrera's paintings; written & directed by Arthur Gould. CFI.

AN INTRODUCTION TO MECHANICAL DRAWING. 20 min. B/W. Silent. \$2. Brief correlation of drafting to industry, plus summary of standard drawing procedures. FWC.

JAN VAN EYCK. 10 min. \$12.50. His work analyzed by Paul Haesaerts; narration by Pamela Brown. RFL.

THE JOLIFOU INN. 11 min. \$6. Analysis of the work of Cornelius Krieghoff, painter of 19th Century French-Canadian life. IFB.

JOURNEY INTO HISTORY. 11 min. \$5. The England of Hogarth & Gainsborough & examples of their art. A B.I.S. film. CFI.

KLEE WYCK. 15 min. \$7.50. The story of Emily Carr, painter of British Columbia Indians' totem art. IFB.

KOREAN ARTIST. 14 min. \$15. A resume of ancient Korean art, plus the work of Lee Hyung pye, contemporary painter. FI.

THE LARGE PASSION. 14 min. B/W. \$7.50. Durer copperplate engravings from the Vienna Albertina Museum's 12 original woodcuts. FI.

LASCAUX—CRADLE OF MAN'S ART. 17 min. \$12.50. Examination of primitive paintings. IFB.

LAST OF THE WOOD ENGRAVERS. 30 min. Silent. \$4. The technique of Timothy Cole. IFB.

8 on 10 News Gothic Cond. with bold—MARTY THE LEGEND IS BORN. 15 min. Ground-breaking of The Lincoln Center for the Performing Arts, New York. MTPS.

LEONARDO DA VINCI. 68 min. \$75. Life, times, art,

inventions & scientific discoveries of "the universal man." CFI.

LEONARDO DA VINCI. 25 min. B/W & color, \$5 & \$7.75 respectively. His life & work. EBF.

LIGHT & DARK. 6 min. \$4. Studies in light, shadow & color gradations. EBF.

LINCOLN AT GETTYSBURG. 1 reel. 35mm. B/W. \$8. Recreation utilizes contemporary engravings & Winslow Homer & Thomas Nash drawings. MMA.

LINE. 10 min. \$4. Cartoon technique illustrates line's primary characteristics: length, attitude, degree of curvature, also movement by association, attention & habit, intensity, width & quality. NYU.

LISMER. 18 min. \$6. Arthur Lismer's teaching methods at the Montreal Museum of Fine Arts. IFB.

THE LONDON OF WILLIAM HOGARTH. 30 min. B/W. \$15. Mid-18th Century London, seen through his engravings. CFI.

MAKING OF A MURAL. 11 min. \$4. Thomas Hart Benton demonstrates essential steps. EBF.

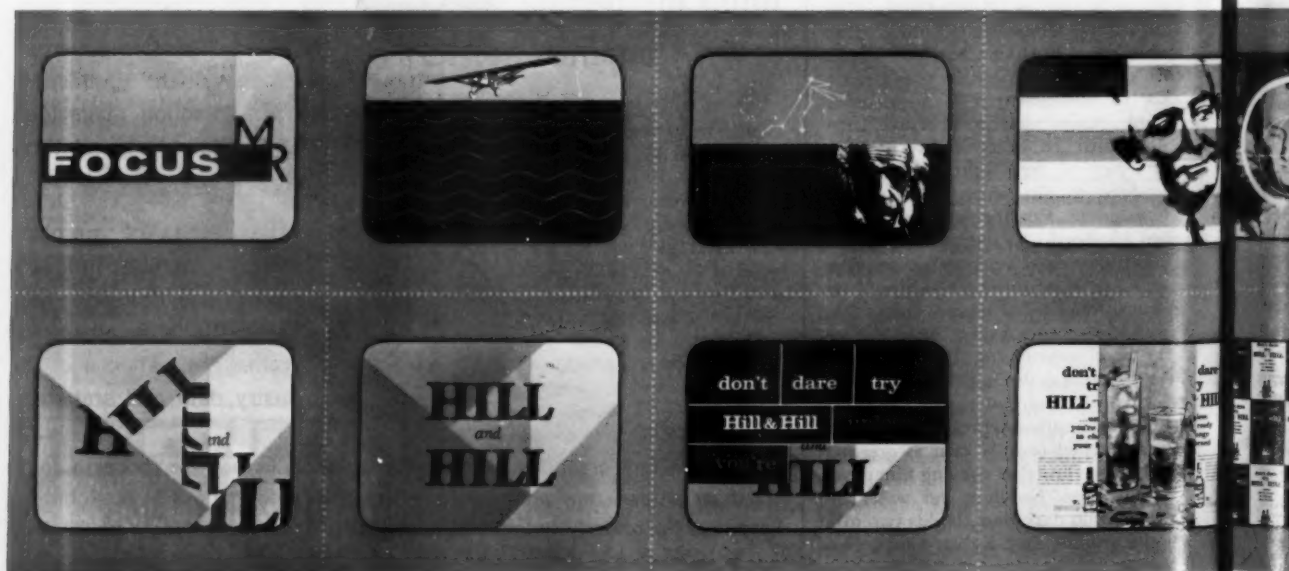
JOHN MARIN. 25 min. \$15. Jim Davis examines Marin's work and philosophy of art. FI.

MATISSE. 26 min. B/W. \$4. Analysis of his movements while painting. SFMA.

MEDAL MAKER. 47 min. \$5. Laura Gardin Fraser demonstrates medals-coins' manufacture. IFB.

MEET THE ARTIST. 14 min. \$5. Stevan Dohanos paints covers for *The Saturday Evening Post*. IFB.

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MICHELANGELO. 50-frame silent filmstrip. \$1. Hisistine Chapel frescoes. A Life film. CCNY.

MIDDLE AGES. 50-frame silent filmstrip. \$1. Theirrt, architecture, manuscripts & social order. A life film. CCNY.

MISERERE—GEORGES ROUAULT. 14 min. B/W. \$15. Detailed study of his Miserere et Guerre series of b/w prints. CFI.

MOSAIC EXPERIMENTS. 20 min. \$12.50. Creative aspects of the newly rediscovered art. IFB.

MOUNTAIN FARM. 32 min. \$15. Paul Sample elucidates & demonstrates his painting approach. IFB.

THE MYSTIC LAMB. 1 reel. 16 & 35mm, \$4 & \$6 respectively. B/W. Van Eyck's 15th Century creation. MMA.

LA NAISSANCE DU CINEMA. 4 reels. 16 & 35mm, \$2 & \$24 respectively. B/W. History of pre-green advances in animation techniques. MMA.

NAIATJIRA: THE PAINTER. 20 min. B/W. \$7.50. The story of Australia's water colorist. CFI.

THE NATIVITY. 20 min. \$12.50. Paintings of Memling, van der Goes, David & others. IFB.

THE NATURE OF COLOR. 10 min. \$3.25. Spectrum use, rainbow & colorfilm processing analyses, color mixing with lights & paints. A Coronet film. CCNY.

NON-OBJECTIVE ART. 8 min. \$3. Analyses of non-objective things in nature, linked with line, shape & color. IFB.

THE OPEN WINDOW. 18 min. \$12.50. Landscapes of 5 lands, recorded by great painters of 5 centuries. IFB.

ORIENTAL BRUSHWORK. 16 min. \$5.50. Freer Gallery exhibits & demonstrations by Tyrus Wong & Chiura Obata. EBF.

PAINTERS OF QUEBEC. 18 min. \$7.50. Techniques of Suzer-Cote, Cagnon, Fortin, Lemieux, Pallen, Massen & Bieler. IFB.

PAINTING IN AMERICA. 20 min. \$20. Copley to Audabon. (Detroit Institute of Arts collection). FI.

PERTAING TO MARIN. 10 min. \$10. The work of the late water colorist. FI.

PICASSO. 50 min. \$75. His work, technique & mode of living. CFI.

PIN MOULD. 10 min. \$3. Point of view of the science-inspired artist. IFB.

JACKSON POLLACK. 10 min. \$10. Painting technique personally demonstrated & explained. FI.

PETER BREUGHEL. 11 min. \$12.50. From The Golden Age of Flemish Painting series. RFL.

THE PORTRAIT. 23 min. \$5. Likeness & form development, plus Lajos Markos' oil technique. MG.

PORTRAIT OF HOLLAND. 12 min. \$10. The Detroit Institute of Arts' collection, The Golden Age of Dutch 17th Century Painting. FI.

PRIMITIVE PAINTERS OF CHARLEVOIX. 22 min. \$9. Norman McLaren analyzes the work of 5 French-

Canadian painters. IFB.

PRINCIPLES OF CHROMATOGRAPHY. 20 min. \$7.50. Techniques for separating mixtures of closely related chemical substances. A B.I.S. film. CFI.

QUENTIN METSYS. 9 min. \$12.50. From The Golden Age of Flemish Painting series. RFL.

RAINBOW TO ORDER. 21 min. An Interchemical Corp. film. MTPS.

REGINA COELI (QUEEN OF HEAVEN). 13 min. \$15. Fra Angelico's frescoes. RFL.

REMBRANDT: POET OF LIGHT. 13 min. B/W. \$4.50. His paintings, drawings & prints. IFB.

REMBRANDT: VAN RIJN. 27 min. \$8.50. Sketches, self-portraits & paintings. EBF.

THE RENAISSANCE. 26 min. B/W & color, \$5 & \$7.75 respectively. Its achievements, photographed in Italy & France. EBF.

RENOIR. 23 min. \$20. Over 50 of his paintings. CFI.

ROGER VAN DER WEYDEN. 8 min. \$12.50. From The Golden Age of Flemish Painting series. RFL.

7 GUIDEPOSTS TO GOOD DESIGN. 14 min. \$10. Analysis of design principles in houses, furniture, tableware, etc. CFI.

SONG OF CEYLON. 4 reels. 16 & 35mm, \$12 & \$24 respectively. B/W. 17th Century commentary over pictures of Singhalese life today. MMA.

(continued in a future issue)

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trade talk

(continued from page 34)

show, Director's Art Institute, conducts 8 p.m. Tuesday classes on Art as a Business, at ASI Gallery. Tuition for the course is \$6 for League students, \$7.50 for others, 1.25 for individual lectures (if a League student), and 1.50 for others... **Bourges '81**, an exhibit of art for reproduction with emphasis on how art was prepared, will be at the SI gallery, 128 E. 6 St., March 14-17. Meetings and demonstration will be held in connection. For free tickets additional information, contact local art materials dealer or write Bourges Color Corp. Dept. 36, 80 Fifth Ave., New York 11... **Harold Sosnow Associates**, (used to be Lane-Sosnow Associates), now at 33 W. 42 St., LO 4-5134. Now emphasizing design for direct accounts as well as general studio service for agencies... **Harry Carter**, past president of SI, did more than 100 b/w line illustrations and designed Devin-Adair's book, *The Real Munchausen*... **Henry J. "Duke" Schilling**, formerly with Kennedy Associates, has opened offices at 280 Madison, MU 4-1856, repping nationally known cartoonists... **Bill Gold Advertising** opened studio at 580 Fifth, JU 6-0870. Specializing in motion picture accounts, it was LA studio for 2 years... **Frank Bowling** now handling art personnel at Lillian Roberts agency, 17 E. 45 St... **Hudson Valley Art Assn. exhibition**, April 30-May 7. Entries due April 24, at Westchester County Center, White Plains. Prospectus from secretary, **Mrs. Hildegard Stadelman**, Park Lane, White Plains... **High School of Art & Design**, 1075 Second Ave. (cr. 57 St.), holds continuing displays of the work of students... **Mrs. May Bender**, partner in Lane-Bender, speaker for recent meeting of Assn. of Advertising Men & Women, said future changes in agency compensation system will provide for better collateral, therefore more agencies will use professional package designers who have 3D thinking, as opposed to typical artist's 2D thinking... **Norbert Van Houten** and **Ellas B. (Bud) Baker** have formed marketing design firm of Van Houten, Baker & Associates, 145 E. 52 St., MU 8-3690. Van Houten, president, formerly headed his own industrial design firm. Baker had been an account supervisor at DDB... **David Saltman**, from general mgr. and PM at Cowan Publishing, to printer at Elgin Press. He is on faculty of Institute of Publication Production, NYU... **Jim York**, 360 E. 55 St., MU 8-7232, now reps Emmi men's fashion and accessories illustration, as well as **Frederick Marvin**, woodcut and monoprint; **Margaret Yakovenko**, decorative; **Sofia**, illustration and children's fashion; **John Carl**, still life photography; **Dick Ely**, women's fashion... Museum of Modern Art formed **Institute of Modern Art**, to be responsible for Modern's school for children and adults, and in cooperation with the museum and Natl. Committee on Art Education, to develop new

booknotes

BOSCH, Robert. L. Delevey. World Publishing Co. \$5.75.

A biographical and critical study, translated by Stuart Gilbert. One of The Taste of Our Times series of monographs printed in Switzerland, it has 54 color plates planned and directed by Albert Skira, representing the best work of the Flemish master, who has been called the precursor of surrealism.

CHINESE PAINTING. James Cahill. World Publishing Co. \$27.50.

A panoramic study by a Freer Gallery associate of nearly 20 centuries of Chinese painting, reproduced in 100 full-color plates, including scrolls from Imperial (Formosan) sources, temples and private Japanese collections. The volume is the latest in Skira's Treasures of Asia series. Contents range from 2nd to 9th Century figure paintings to the 18th Century's Yang-chou Eccentrics.

ART IN AMERICA—THE PRECISIONISTS. Vol. 48, No. 31960. Art in America, Inc. \$10 yearly subscription.

Featured are Martin Friedman (Precisionist View), Edward Deming Andrews (Shaker architecture), Vincent J. Scully, Jr. (Precisionist Strain in American Architecture), and H. H. Arnason (The New Geometry). Other contributors include Gustave von Groschwitz (printmaking), John D. Morse (new-realism reaction to abstract art), Henri Cartier-Bresson (American scene photos), John I. H. Baur (rediscovering Patrick Henry Bruce, painter), and 4 exhibition previews: Prendergast (Boston), Flemish art (Detroit), American sculpture (Paris) and Turner (New York). In his preface, Russell Lynes suggests that a precisionist style is urgently needed in current art criticism.

HORIZON. Vol. 3, No. 2, Nov. 1960. American Horizon, Inc. \$3.95.

Articles cover David Rockefeller's art-buying program, which has made Chase Manhattan Bank "the greatest corporate patron of art"; the American skyscraper's invasion of Europe, Gilbert Highet's Iconography of Heavenly Beings, the art of Africa's N'debele people, Donald Hall's

interview with Henry Moore, the FTC's surveillance of TV advertising, and Topolski's Buckingham Palace murals of Queen Elizabeth's coronation.

ALFRED STIEGLITZ: INTRODUCTION TO AMERICAN SEER. Dorothy Norman. Duell, Sloan & Pearce. \$6.95.

Forty-five of his photographs and his comments on them, as recorded by the author—"what I heard him say, and what I felt he signified."

GREAT MOMENTS IN NEWS PHOTOGRAPHY. John Faber. Thomas Nelson & Sons. \$4.95.

Fifty-seven photographs from the National Press Photographers Assn. files—the stories behind them and the men who took them—selected and arranged by the NPPA's historian.

YOUNG FOLKS' NEW YORK. Suzanne Szasz & Susan E. Lyman. Crown Publishers & Lothrop, Lee & Shepard. \$3.95.

The Szasz camera and the Lyman reportorial eye explore Gotham views fascinating to the small fry—a "sampling" of the city's tremendous vitality and variety. Fresh, imaginative.

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NEWS

National Society of Art Directors



Ted Poyser

NSAD 1961 executive to be nominated April 17

The 15th annual NSAD meeting, to be held in Chicago, Sheraton Towers hotel, will pass on the 1961 national executive slate to be submitted by a nominating committee. Ted Poyser, president of the Art Directors Club of Los Angeles, is chairman of the committee.

The annual meeting will be held all day Monday, April 17, and will include morning sessions, a luncheon, and afternoon sessions. Chicago is the host club. ADCC president Herbert S. Bull appointed John W. Amon, vp/art dept. mgr., NLB, as arrangements chairman.

Atlanta elects officers, committees

New administration of the Atlanta club is headed by president Arthur Gross, first vp Herb Boston, second vp Willard Wallace, secretary Lawrence Gross, treasurer Jim Thompson, directors Baron G. Roberts and Ray Ketcham. Committee chairmen are:

Marshall Lane, program; Herb Webb, chaplain; Willard C. Wallace, membership; Herb Boston, telephone; Joseph P. Parin, exhibition; George Zell,

entertainment; Billy Tilson, publicity; Sol Malkoff, constitution and bylaws; Bob Hiers, awards.

ADLA awards Feb. 18

Ticket reservations for the 16th annual awards dinner to be at the Statler are available from Bob Ewell, DU 1-1301, and Jim Cross, CR 4-8061. A show preview party will be held Feb. 20 at the Museum of Science and Industry, Exposition Park. The show opens to the public Feb. 21.



Salvatore Taibbi



William H. Schneider

Salvatore J. Taibbi chairs Communications Conference

The 1961 Visual Communications Conference will be held at the Hotel

Commodore, New York, Mar. 22-23. Salvatore J. Taibbi, American Telephone & Telegraph Co., is chairman. William H. Schneider, Donahue & Coe, is director.

Detroit drives for members

Detroit has been accepting new members at halfprice since Dec. 1. The plan, to last until Mar. 1, also includes an incentive for present members. Each member who brings in 3 new members will have his following year's dues cut by half. Dick Hirn, MacManus, John & Adams, is new membership chairman.

K C adds 6 new members

President George Moyer presented these new members at a recent Kansas City meeting: Max E. Penner, associate AD, Harmon Smith Inc.; George H. Opperman, AD, Jones & Hanger, Inc.; Clare Turney, AD, Kansas City Star; Margaret Seburn, AD, Merrit Owens Advertising Agency; James Miles, art instructor, Central Missouri State College; Leila Johnson, ad production, Jensen-Salsbery Laboratories.

ADLA to help local art school students organize own club

ADLA will aid Los Angeles art school students organize their own club. Club president Ted Poyser, announcing the plan, said, "We . . . should wherever possible provide guidance which will encourage future artists and art directors to exchange ideas and prepare themselves for their later careers."

ADLA's education committee (chairman, Earl Klein, Joe Henninger and Harry Diamond) and other members are now studying ways and means of helping the students.

The club has a new membership application form. Originally designed by the executive board and former

membership chairman Frank Salazar and now updated by current membership chairman Bob Rafn, it specifies applicants' requirements more clearly. New members receive a welcoming letter, samples of which are available from ADLA, 4315 W. 2nd St., LA 4.



Birmingham elects new officers

The Birmingham club's officers for 1961 are Revis Brasher, treasurer; James Weldon, vice-president; Bob Kembel, president, and Wally Smith, secretary. President Kembel succeeds Rocky Stovall.

Chicago's 1961 board nominees

The Chicago club's nominating committee has recommended the following slate for its 1961 board: president—Lee King, Edward H. Weiss & Co.; 1st vp—Chuck Ax, N. W. Ayer & Son; 2nd vp—Rene Kolkey, Leo Burnett Co.; treasurer—Norm Ulrich, Norm Ulrich Studio; secretary—Charlotte Olson, Chicago Printed String Co.; new board members—Fred Boulton, J. Walter Thompson Co.; Herbert Pinzke, Herbert Pinzke Design, and Dean Straka, Gourfain-Loeff, Inc.

The committee explained that Charlotte Olson and Norm Ulrich were chosen for re-election for two reasons: Their outstanding work for ADCC in 1960. A holdover of officers familiar with the NSAD meeting is essential.

Chicago's fine arts show

The club's annual fine arts show, held at the Visual Art Center gallery, Jan. 16-29, was chaired by Fred Boulton, J. Walter Thompson Co., and John Wallington, co-chairman. Other committeemen: George Straub, cataloging and exhibit; Earl Gross, publicity; Susan Karstrom Keig, printed material design and production. Judging took place on Jan. 3. The exhibit followed last year's

pattern, entries, being classified as either modern or traditional and judged accordingly by two juries of three members each, chosen by Taylor Poore.

Dallas-Fort Worth's 4th exhibition Mar. 18-24

Dallas-Fort Worth has scheduled its 4th Annual Southwestern Exhibition for March 18-24 at the Sheraton-Dallas Hotel. Awards dinner is March 18. Exhibition chairman is Tom Young. Over 300 entries, competing for three gold and 15 silver medals and 71 certificates of merit, will be exhibited at the hotel during the show. The exhibit then moves to Fort Worth for a week and thence throughout the Southwest. Judges are designer Saul Bass, illustrator Bob Peak, and AD Herb Lubalin, Sudler & Hennessey, New York.



Boston planning 7th annual awards exhibition

First major meeting of the 7th Annual Awards Exhibition committee attracted 30 Boston Club members. "We outlined complete activity, appointed separate chairman and are well on the way to our best exhibit," reports secretary Leo A. Harrington. The above shot of the meeting shows the triumvirate heading up the planning (at extreme left and at the end of the table): Joseph Havens, Kenyon & Eckhardt, chairman; Lee LeBlanc, club president, and Harrington. The exhibition will be held March 15.



Despite snow that blanketed the east coast, the Boston club's December meeting was heavily attended. Joan Byrne, tv director, Plaza Five Model Agency, guest speaker, traveled six hours from New York, arriving after the session got under way. Above shows her (right) discussing program with chairman Mrs. Jo Somers Campbell and president LeBlanc.



Charlotte club hears Ballinger and Lane

At recent meeting, Raymond A. Ballinger, Philadelphia club past president, Philadelphia Museum College of Art faculty member, and author of two books, *Layout and Lettering Art in Modern Use*, presented slides of his European poster collection and his own film, produced during a recent visit to Venice. Ballinger, center, discusses his book, *Layout*, with, left, former student Joe Thompson, and Charlotte president Bob Alford.



Marshall Lane, Coca Cola Co. AD, advised young artists to broaden their interests, avoiding isolation through specialization; also, close study of clients' problems, to improve art and artist-client relations. A past president of the Atlanta club and a judge of Charlotte's first annual show last fall, he was Atlanta's Ad Man of the year in 1959. He serves on the Georgia Tech and Atlanta Art Institute advisory boards.

Here, at center, he talks with, from left, Charlotte club past president Charles Smith, artist/historian Kenneth Whitsett, Bob Parati, and Charlotte president Alford.

Toronto's 13th Feb. 23-Mar. 12

The show, to be at Royal Ontario Museum, will include advertising, editorial and tv art (in 48 classifications) which was entirely produced in Canada and which was published between Feb. 1, 1960 and Jan. 20, 1961. Material will be selected by an exhibition jury appointed by the Toronto executive and excluding club members. Each piece selected for exhibition will be awarded a certificate of artistic or design merit.

All accepted entries will be published in Toronto's 13th Annual of Advertising and Editorial Art, to appear in the fall.

Show committeemen are chairman Leo Rampen, assistant chairman Peter Croydon, treasurer Keith Scott, and Jim Donahue, Howard Pain, Harry Butler, Carl Brett.

Milwaukee exhibition Apr. 25

Club's annual will be held at Layton School of Art, beginning April 25. Robert Hora, Klau-Van Pietersom-Dunlap, is exhibition chairman. Awards presentation and banquet will be at the Jewish Community Center April 25. Awards chairman is Al Jacobs, Jacobs-Keelan Studios.

Omaha's 5th set for June 10

Deadline for the Omaha show is April 15. The show opening and awards dinner are on June 10. Entries are limited to 6 pieces from each submitter. A brochure of the exhibit will be published, showing 2 pieces from each accepted submitter. Show chairman is John Andrews.

Seattle scholarship for high school art seniors

A \$440 scholarship which provides a high school art senior a year's tuition at Burnley School of Professional Art, is now being made available by Seattle Art Directors Society. President Ted Rand worked out an exchange plan with Jess Canthorn, Burnley director, in return for the scholarship. Nine club ADs will each contribute a month's services,

consisting of one half-day instruction once a week.

Students' entries will be judged as part of the Scholastic Art Awards competition, and will be displayed in the State of Washington Regional Exhibition at Frederick & Nelson, Seattle, during February and March.

Entry deadline is Feb. 4. Students contact their art instructors for application details and requirements of sample work. Judging will be held Feb. 15.

Chapter Clips

Chicago: Paul Pinson contributed his cartoons to the club's membership drive mailing . . . The club, STA and Copywriters Club held a combined meeting at the Sheraton Hotel Jan. 10 to hear editor Herbert Mayes and AD Otto Storch present "The McCall's Story."

Detroit: President Bruce Unwin reports four new committee appointments: Fred Peck, N. W. Ayer & Son, program chairman; Clark Maddock, Kenyon & Eckhardt, board member; Kevin Barry, J. L. Hudson Co., representative to NSAD; Leigh Brown, Campbell-Ewald, awards banquet chairman . . . George Guido is design director for the annual of the 12th exhibition.

Los Angeles: A pro-and-con panel discussion, "Research and Its Relationship to Creativity," was held at the club's Jan. 13 dinner meeting at the Press Club. Pro panelists: Charles Hutchings, copy chief, Donahue & Coe, and Betty Clements, Marplan Mgr., McCann-Erickson. Con: Bill Tara and Saul Bass. Moderator was Jack Roberts, Carson/Roberts, Inc. . . . Hugo Hammer and Doug Kennedy handle ADLA liaison with NSAD . . . Three \$500 scholarships—cartoon, fine art and commercial art—sponsored by ADLA and Famous Artists School, go respectively this year to Diane Birnbaum, free lance illustrator; Rick Drobner, Art Direction Studio artist; Tom Avila, Space Technology Labs designer. Al Parker made the presentations.

Memphis: Arthur T. Lougee, NSAD president, addressed members at their Jan. 5 meeting at the Memphis Academy



of Arts. He outlined the national society's objectives, potential and its hopes of accomplishment for chapter members in the future . . . Leonard Crook, club president, announces the appointment of Kathryn Huckaba and Bud Hisky as new representatives to NSAD. Both will serve 2-year terms and will begin their tenure of office by attending NSAD's Chicago meeting on April 17.

Miami: At a recent meeting Jerry Bogorad detailed Bogorad & Ehrhardt's preparation of its winning entry in the club's last annual show . . . Two new members are James P. Shattuck, Jr., Neals, Roether, Hickok, Inc., Orlando, and Vic Hosler, J. Walter Thompson Co., Coral Gables . . . Committee chairmen are Jim Covalt, membership; Bill Schaller, program; Sam Willig, education; Luis Mendoza, Inter-American art relations report to NSAD.

New York: Club was one of 7 organizations cosponsoring Printing Week activities. ADC president Robert H. Blattner, AD Readers Digest, was on the general committee, and the club sponsored a workshop on New Directions in Graphic Arts Design. Blattner was chairman, and panelists were AD Hoyt Howard, Persuasive Arts Center; William R. Henderson, president, Smith, Hagel & Knudsen; design consultant Wallace F. Hainline . . . Bob S. Smith, Speakers



Robert H. Blattner

Committee chairman, is in charge of Wednesday luncheon-meeting attractions. Recent big-name draws include Norman Rockwell (Jan. 11), Al Dorne

(Jan. 27) and new film, *Day of the Painter* (Feb. 8). Dorne conducted his club guests on a trip to Westport, lunch at The Red Barn, and a behind-the-scenes tour of the Famous Artists Schools.


New members: Aldo Biondi, AD, International Latex Corp.; Jack Wohl, AD, writer, producer and TV-print advertising creator, J. Walter Thompson Co.; Albert Greenberg, AD, Esquire and Gentlemen's Quarterly magazines; Moritz S. Jaggi, AD, Swissair Lines; Richard E. Sieber, AD, Equitable Life Assurance Society.

Omaha: The OA/AD now has a monthly newsletter, *Sideshow*. Nancy Askew is editor. Subscription rates to nonmembers, \$2. From 4827 Dodge, Omaha . . . Erv Prucha and Maryalice Wells report membership is now well over 70 . . . At a recent meeting new member Gene Roncka, freelancer (Studio Place), discussed creative art in advertising in Omaha. A native Omahan, Roncka studied at Art Center School, was an AD at Y&R New York and Detroit, and at C-E, Detroit . . . New members include Walter Craig, Walter S. Craig Film Productions; Gordon Gagini, Donna Lauderback, Joanna Nelle, Jan Salem, all of Brandeis; Ray Maruna, Joe Schiro, both of Paramount Paper Products; Pat Sindt, Goodsell-Dawson; Vince Taylor, Les Hays Studios; Allen Tubach, World Herald; associate member Jim Roncka, Roncka Brothers; honorary member Maynard Reece, Des Moines; honorary member Robert Gadbois, Minneapolis.

Philadelphia: The Old West was transplanted to Philadelphia Jan. 13 when the club presented its second Las Vegas Night Soiree. From dice tables, wheels, card games and other "casino" activities, the Scholarship Fund, used by art schools to aid worthy students, was augmented considerably. A Table of Loot and bonus prizes were featured. Samuel Cooper was chairman, Barney Line, advisor.


St. Louis: Designer Herb Pinzke, Chicago, lectured to the club and to design students of Washington University. His subjects were the Japan Design Conference, and the 1961 Aspen program.

(continued from page 77)




"On any person who desires such queer priors, New York will bestow the gift of loneliness and the gift of privacy. It is this largesse that accounts for the pressure within the city walls of a considerable section of the population; for the residents of Manhattan are to a large extent strangers who have pulled up stakes somewhere and come to town, seeking sanctuary or fulfillment or some greater or lesser goal. The capacity to make such dubious gifts is a mysterious quality of New York. It can destroy an individual, or it can fulfill him, depending a good deal on luck. No one should come to New York to live unless he is willing to be lucky."

E. B. WHITE




"As for the aspiring actors, I will not pretend to be an expert, because I know it. It is simply that there are always certain persons who are here without all their marbles. Even so, the full-blown actors are merely the completed types of the secret actors who are called producers, backers, directors, and playwrights. The rest of us would have been actors had we had the talent, or a left and right hand instead of two left ones, or a circle back, or self-conscience. The actor himself is the luxury in the actor's partially consumed."

ARTHUR MILLER




"Years ago, in Lindy's, on Broadway, a customer asked a waiter standing nearby: 'What time is it?' 'I don't know,' the waiter said. This isn't my table."

ROBERT SILVERSTEIN




"You lie in your bunk, smoking a cigarette and listening to the radio—a symphony concert, maybe—and in the background is the sound of the wind in the rigging, the plunging roar of water being thrown back from the bows, the hiss of it along the outer skin of the boat, close beside your ear... sounds of travel, a concert of movement that fills you with that indefinable joy of going somewhere."

HAMMILTON THOMAS



"What matters is that a great many American men somehow met a final rest here and passed it, and left word that life is the real problem, not death, death happens to everybody, and the men who ran away to safety here at Shiloh and lived out long lives are under the ground now, no longer off than the men who refused to run and took a lead slug in the brain, or a jagged hunk of shell fragment in the belly, and died of it under the broken trees. Death is nothing, perhaps, and Shiloh Park is the monument to it."


BRUCE CATTION



"To be at your ease in polite Roman society, you must have, like diplomats, an iron seat and, like royalty, an infinite capacity for not wanting to go to the bathroom."


AUREY MENEN

QUOTES
from
HOLIDAY




"You start at a café table because everything in Paris starts at a café table. You are waiting for the girl you love. She is young and American and perfect. She has straight legs and an enormous appetite and solid low-heeled shoes and she likes to watch and she has just arrived in the city for the first time in her life and she likes to listen to you talk and she is imaginary. She is late, of course, because you have been so conditioned by the women you have known that even the ones you invent can't meet you on time. You have invented her because you have been day-dreaming; you have been playing with the idea of pleasure and it has occurred to you that there could be few things more pleasurable in this sad world than to roam Paris for a day hand-in-hand with such a girl."

LEWIS KAHN




"McGraw, on the other hand, was already infamous when he came to the Giants as manager. He had been the hardest, rowdiest, most hated member of the rowdy, hated Baltimore Orioles—a little third baseman with a face like a bat, a foul tongue and a reputation for swinging at umpires. He would do anything to win, even if it meant boxing his fingers through the belt of a base runner who was breaking for home after a fly to the outfield. McGraw didn't change as a manager. He cursed, stormed, spit umpires' lips and fought everyone—fans, managers, his front office, league presidents, rival players and his own players with only one object in mind: winning."

ROGER ARBELL




"Everyone knows how sporting it is for two women to meet at a party wearing exactly the same dress. At a recent gathering I saw three elegant ladies glaring at each other; they were wearing the same ones. All three had gone to a famous plastic surgeon, and the model they had chosen was the same pugilist, catlike, flat little thing with plenty of nostrils—it is particularly fashionable this year."

ROSLIN GARY



"This earth of Africa is old, old in all senses and dimensions of the word; old in the conscious measure of man; older in the light of myth and symbol. So old indeed is this Africa that comparisons are not merely odious but pointless, and yet they must be made to bring the matter nearer to comprehension, if only because no other single factor has contributed as much to the unique character of Africa as this incredible oldness of African earth."

LATREX VAN DER POST



"You start at a café table because everything in Paris starts at a café table. You are waiting for the girl you love. She is young and American and perfect. She has straight legs and an enormous appetite and solid low-heeled shoes and she likes to watch and she has just arrived in the city for the first time in her life and she likes to listen to you talk and she is imaginary. She is late, of course, because you have been so conditioned by the women you have known that even the ones you invent can't meet you on time. You have invented her because you have been day-dreaming; you have been playing with the idea of pleasure and it has occurred to you that there could be few things more pleasurable in this sad world than to roam Paris for a day hand-in-hand with such a girl."

LEWIS KAHN

Holiday is becoming increasingly well-known for the depth and breadth and sheer quality of the writing that appears in its pages. Here is a sampling, a mosaic of quotes that we hope will suggest why Holiday is a rewarding experience each month for some 500,000 exceptional families and for the advertisers who serve them so exceptionally well.

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name these types...

I thought perhaps you might be interested in the enclosed Holiday advertisement. I do not think a one page advertisement using thirteen type faces comes along too often. Perhaps it might be presented to your readers in the form of a quiz. I have yet to find an art director who can come close to naming all the faces used.

The ad was designed by Rene Bittel at Sudler & Hennessey. The spots were by Bebe Gershenzon. All the borders and decorations incidentally are also from available material.

The ad has run in the Saturday Evening Post and will run in various trade publications. A resize of the ad will appear in the New Yorker.

Charles R. Lawliss,
Assistant Advertising Manager, Holiday

	2	3
1	5	7
	6	
4		9
8		12
10	11	13

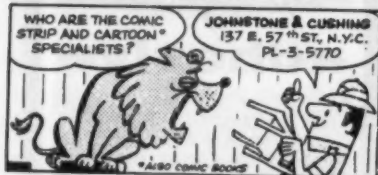
1. Torino; 2. Elizabeth; 3. Latin Elongated; 4. Cheltenham Bold Extra Condensed; 5. Bookman; 6. Fry's Ornamental; 7. Normande Condensed; 8. Stymie Bold; 9. Peignot; 10. Goudy Oldstyle; 11. Consort Bold Condensed; 12. Ultra Bodoni Extra Condensed; 13. Sapphire.

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what's new

COLOR MIXING PALETTE kit is Mix-Eez. Consists of an aluminum cup holder tray, 25 disposable cups and a snap-on plastic cover. The cover keeps mixed colors fresh, ready to use for days. The cups, 1 1/4" in diameter, have white mixing surface which takes pencil and ink marking for color or job identification. Holder tray attaches to drawing board. Art stores, or Regush Products Co., 505 Fifth Ave., New York.

HANDLETTERING CATALOG showing 17 new styles, designed by John Berglund, is printed on transparent, self adhesive acetate sheets. All characters fit together automatically, no cutting away or retouching needed. Quillo Handlettering Alphabets, from artist supply stores, or Advertising Aids Co., 57 S. Fourth St., Minneapolis 1.

4-COLOR IDEAL LETTERHEADS catalog and price list has 8 1/2 x 11 sheets illustrated with art and headline ideas for form letters, mailings, bulletins, invitation and program forms. Also available: envelopes

with cellophane windows 7" by 2 1/2" deep, to display letterhead illustration and headline. Idea Art No. 1, a portfolio of 100 illustrations, ready to use, with keyed copy lines, indexed. Idea Art, 309 Fifth Ave., New York 16.

LIQUID PRESSURE-SENSITIVE ADHESIVE packaged in aerosol cans is Spray-Grip. Tested in Los Angeles, the product's advantages are listed as: faster to use than brush applied adhesives, cleaner, more convenient, dries faster, easy repositioning of pasted items, excellent for large materials or applications, transparent, economical. Avery Label Co., 117 Liberty St., New York 38 (division of Avery Adhesive Products, Inc., Monrovia, Calif.).

MAJOR DATA PROCESSING SYSTEMS controlled automatically by Friden business machines are illustrated and explained in a 28 pp. booklet, Friden IDP Products in Action. Most of Friden's tape operated machines are presented, including Flexo-writer for document writing. Promotion Planning Dept., Friden, Inc., 1 Leighton Ave., Rochester 2, N. Y.

AS ORIGINAL AS FEDERMAN ADAM

Trade talk

(continued from page 87)

as a new associate overseas member in European Packaging Federation . . . Landscape paintings by agency president Myron Jones were exhibited at Benson-Baker gallery, 675 Madison Ave. Jones was formerly an industrial and architectural designer and taught commercial art at Textile Evening high school. He studied at Cooper Union and at the National Academy of Design, under Charles Hawthorne . . . **Charles B. F. Sharp** and **Robert J. Weat** have been elected vps of Alan Berni & Associates . . . NORFOLK, VA.: Joint meeting of ADC and Ad club was addressed by **Herbert W. Morse**, promotion director, Lithographers & Printers Natl. Assn. . . OAKLAND: Designer **George A. Costa** joined Kaiser Graphic Arts. He had been with Ramo-Woodbridge and with Walt Disney Productions, LA . . . PHILADELPHIA: Full color illustrations by Dutch artist **Henk Bos** were used in SEP multi-page ad by Hartford Insurance. The ad is a series of calendar pages which may be removed from the magazine and hung. Fully open, it is a calendar nearly a foot wide and over 1½ feet long.

DEATHS **George Spielman**, owner of Spielman Studios, Los Angeles, and one of the first men on the west coast to operate an advertising art studio. He was ac-

tive in the field for 40 years. An active worker in Studio Assn. of Southern California, he had been vp and head of its sales tax committee. He had organized the Advertising Artists Assn., forerunner of Studio Assn. . . **Walter Dorwin Teague**, who established the first industrial design firm in the U. S., 1926, died at 76. He was senior partner in Walter Dorwin Teague Associates, 415 Madison Ave., New York. He designed everything from beer cans, to interiors of Boeing 707 jet airliner interiors, to U. S. pavilions at foreign exhibitions. He was design consultant to New York World's Fair, scheduled for 1964. He began his career as a letterer and sketcher, later freelanced typographic and decorative design. He was

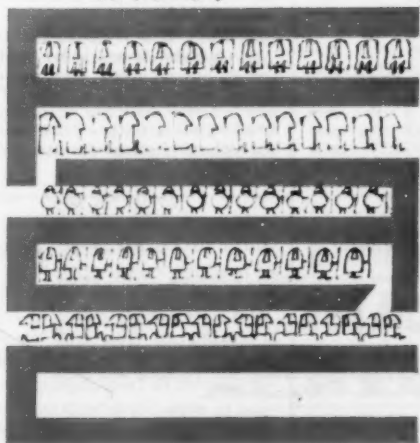
a past president of AIGA and a fellow of and first president of American Society of Industrial Engineers . . . **Dean Cornwell**, muralist and illustrator, died at 68. Famous as an editorial illustrator since 1916, he won recognition for his murals in commercial and public buildings all over the world. Architectural League of New York awarded him a gold medal in 1951. He was a painter/member of the Municipal Art Commission (N. Y.) from 1940-45, a former president of Society of Illustrators, former president of Natl. Society of Mural Painters, a member of Chelsea Arts of London. He also served on the council of Natl. Academy of Design and was a trustee of the American Academy of Rome . . .

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ANDCOLOPY

bookshelf

The bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

NEW BOOKS

226. **Posing for the Camera.** Harriett Shepard & Lenore Meyer. Excellently written and illustrated "professional guide" presents know-how needed by creative models and director-photographers to function as working team. Pictorial figure symmetry, major and minor posing-figure components and their function in relationship to the camera are shown via shadowgrams in consistent, progressive patterns, first with basic then with advanced techniques. Creative process is also discussed. \$6.95.

227. **The Madison Avenue Handbook 1961.** Paperback annual diary/directory lists corporate names, addresses, phone numbers and art-staff key buying factors among New York commercial art practitioners and consumers. Additional listings for Chicago, Detroit, Los Angeles, Miami and San Francisco. In all, 24 categories are covered—from ad agencies and art supply houses, photographers and publications to TV-film producers, TV studios and stage-TV union affiliates. Each diary spread has room for write-ins and features a column of 22 expense items. \$4.

ANNUALS

225. **New York Art Directors' 39th Annual of Advertising and Editorial Art and Design.** Edited by Howard C. Jensen. Designed by George Elliott, senior AD McCann-Erickson, the book's 400 pp. 8x11 1/4, illustrate the show's 474 pieces in b/w but brilliant color is used for slipcase, bindings, endpapers. Different second colors are used in various sections, colored dividers separate the sections. Editorial features include a program summary of the Fifth Visual Communications Conference, by Frank Beker, conference director. \$15. Also available, 38th Annual, \$15, No. 197; the 37th, \$12.50, No. 182; 36th, \$12.50, No. 165; 35th, \$12.50, No. 146.

214. **International Poster Annual.** Edited by Arthur Niggli. 505 outstanding current posters, 20 shown in full color, from 25 countries. Indexed. American selections number 37, take up 9 pages. Notes: continuation of international style trend observed in the last annual, emergence of large and important group of Japanese artists, "concrete" group in Switzerland. \$12.

215. **The Penrose Annual, Vol. 54.** Edited by Allan Dalafons. The new edition of the British classic international source-book on the graphic arts has 120 pages of articles reviewing and copious b/w and color plates and inserts illustrating trends and developments in aesthetics, economics, techniques, and industry. \$12.50.

220. **The Picture Universe, U.S. Camera 1961.** Edited by Tom Maloney. Includes a full color 4 ft. pullout view of Switzerland by Emil Schulthess, portfolios by Alexander Liberman (from his book *The Artist in the Studio*), Alfred Eisenstaedt, Roy Stryker (*The Lean Thirties*), William Klein (*Rome*), Harper's Bazaar (March 1960), Evelyn Hofer (*The Stones of Florence*), Vogue feature editor Allene Talmei on Penn, Irving Penn (*Moments Preserved*, from his book of the same title). Photography in Space. \$10.

221. **Graphic Annual 60/61.** Edited by Walter Herdeg. 832 illus., 97 of them in color, of the work of over 500 artists and designers in 22 countries. Includes everything from ads to house organs, etc., etc. In all, 14 categories. Introduction by Leo Lionni. \$15.

222. **Modern Publicity 1960/61.** Edited by Wilfrid Walter. Examples from 28 countries, including some in eastern Europe. Most, from Germany, Japan, Sweden and the U.S. No separation according to origin, so interesting juxtaposition of varied concepts and styles in same category. More than 400 b/w illustrations, 70 in color. \$9.95.

223. **Illustrators '60.** Edited by Howard Muncie. Best of current American illustration, in a book designed by Lester Beall and published for the Society of Illustrators of New York. More than 350 selections by about 300 artists from around the country, for the SI 1960 show. Judges discuss their categories. Articles by Harry Carter, George Shealy, Arthur William Brown. \$12.95.

PRODUCTION

204. **Advertising Agency & Studio Skills.** Tom Cardamone. How to prepare art and mechanicals for repro. Detailed, illustrated. \$4.75.

208. **The 4 Color Process Guide.** Sure to become standard reference work for 4 color process reproduction. This 11x14 200 page book showing full range obtainable in print using the four process colors was ADED and designed by Louis Dorfman, in collaboration with Harry and Marion Zelenko. Scientific, accurate, objective and orderly system for determining precise color wanted. Over 5600 large color patches, each almost two square inches. 3 and 2 color sections are included. Plastic viewer isolates patches for exclusive examination of one color against black, white, and process colors. Special introductory price, \$110 prepaid. 10-day trial period.

210. **Bychrome 2 Color Charts.** 1 and 2 color selection, prediction and control, from the artist's color choice through lithographic production. 59 sheets on offset paper and 59 sheets on enamel paper in a deluxe 3 ring binder. Each sheet shows a solid color patch and a solid of black or solids of two compatible colors. Also: 12 screened monotone values of each of the two inks; 169 duotone patches showing precise mixtures, of the two obtained with standard screen tints. 10640 monotones and duotones of color are shown in all. 49 round holes are punched in all sheets, acting as windows through which color and tone may be compared to art or lithographic press sheets. \$22.50. Domestic orders only.

213. **The Color Planning Guide.** 2 vols., each 5x5 and 111 pp., show 11,000 color tones derived from yellow, red, blue and black in 4 color process printing. Vol. 1 reproduces them on offset

paper, Vol. 2 on coated stock. Developed by craftsmen of Colorstone Press, Washington, D. C., to obtain more consistent color accuracy and to help their customers specify color exactly based on Colorstone's shop conditions. Grid system shows actual printed examples of entire range of screen and color combination. Boxed, includes separate reprint of article. What Are Hidden Meanings of Color, by Colorstone president Al Hackl. \$25 prepaid, 10 day trial.

216. **The Grand Three-Color Blending Book.** Hans Goenssien. Unique guide. 50 12x12 pp. letterpress and 50 pp. offset, in 1 edition, show 2-color combinations with black, and 3 colors in various combinations—more than 10,000 shades of color. With each 3-color table are 4 design examples comparing effects a design has in different color combinations and repro methods. Examples also show effects of overprinting and screening. Book includes information on printing inks, production of posters in tempera, choosing most suitable paper and screen, etc. \$45.

218. **Color Swatch Book.** Contains 500 pages of printing ink colors, with over 24,000 perforated color swatches for easy removal. One section is printed on coated, another on uncoated, to facilitate exact matching. Designed for artists, designers, buyers and sellers of printing. Now you can avoid using silk screen, pastel, watercolor samples which printers and lithographers have difficulty in matching. Individual color sections can be reordered and inserted in this specially bound book. \$47.50 prepaid, 10 day money back guarantee.

219. **Lee Streamlined Copy-Fitting Handbook.** Arthur B. Lee. Comes with the Lee Streamlined Copy-Fitting Gauge, made of Vynilite, which fits into a pocket inside 2nd cover. The book has 32 pp. of Linotype and InterType faces with complete alphabets of all available sizes up to 18 pt. The gauge scale to be used for linear character count is indicated next to each alphabet showing. Many other aids included. Printed in 2 colors, 6x9 pp. \$4.95.

GENERAL

212. **Commercial Art as a Business.** Fred C. Rodewald and Edward M. Gottschall. Revised and enlarged edition of the book by the late Rodewald, himself a commercial artist, originally published in 1954. Brought up to date—including statistics not available before—by Art Direction editor Gottschall. Contains latest information on markets, prices, practices, media needs, contracts. \$4.95.

224. **Who's Who in Commercial Art and Photography.** Director's Art Institute. Collection of lists of artists, photographers, agents, studios, representatives, art buyers. The last category is broken down into ad agency, book publisher, magazine, business. Name, address, phone, and specialty category listed for producers, buyers. \$15.

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2/61

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DESIGNING A PAYROLL ENVELOPE



When Steendrukkerij De Jong & Co., Netherlands lithography and offset printers, launched an equipment-buildings-offices renovation program, it paid particular attention to appearance and utility of its business forms, down to the paper for its pay envelope (illustrated here).

Pieter Brattinga, then a graphic artist with De Jong, now in the U.S., re-designed and integrated the various forms, making each square-shaped with a small upper-right-corner square identifying work areas: green for storage, orange for administration, etc. These are part of the corporate image picture.

Most important in the design problem was choice of paper. A kraft strong enough to hold coins and bills, used in Holland for paper bags and wrapping was selected. Unlike American krafts, glazed on both sides, only the outside is glazed. "I was fascinated with the paper's striations—an integral part of its design—and the fact that they could serve as payroll columns," Mr. Brattinga points out. The new envelope, 5 $\frac{7}{8}$ x 5 $\frac{7}{8}$, replaces a glassine envelope and employee payroll slip. Data are so arranged that the take-home pay story is crystal-clear to employees. The lower left-corner rectangle is for the payroll date.

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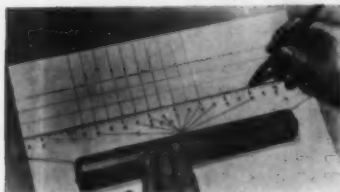
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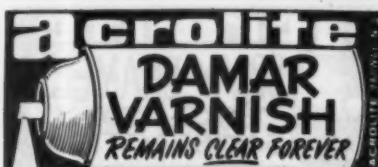


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NEW YORK STATE EMPLOYMENT SERVICE

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SATiSFY!

DIRECTIONS

by Stephen Baker



should there be regional chauvinism among art directors?

Believe it or not, there is such a thing.

The New York art director is proud to exist in a town that is at the center of advertising, if not possibly the universe. It is his considered opinion that anything conceived in New York has an 'unmistakable "look" to it. Not too surprisingly, he calls it the New York Look.

This covers a multitude of characteristics. Sophistication, whatever that is supposed to mean, is one. Advertisements, born in a Manhattan skyscraper, are as close to perfection, in the eye of the maker, as advertisements can get. Why, New York art directors make good salaries (there *must* be a reason for that). The city and its suburbs are inhabited by the most competent, best known and hardest drinking talents. Only the New York art director is subtle enough to understand the subtleties which give advertising that certain mien.

Now his cousins living in Chicago, Detroit or other cities on the midwestern map are nothing like that. For one thing, they never heard of sophistication. The first person who will admit this is the midwestern art director himself. But he too must have a "look"; only he calls it the Midwestern Look.

The Midwestern Look, in case you haven't heard, is more down-to-earth. Chicago, according to textbooks, is a

bustling city. It is in this neck of the woods that the "typical American" dwells. Advertising prepared here must contain such true-to-life ingredients as a father, a mother, two children and a cocker spaniel.

Illustrations must have a universal appeal which means that the client's eighty-year-old mailroom clerk must get the message in a fraction of a second.

Rebelling against the midwestern nonsense approach is the eager-beaver in San Francisco and Los Angeles. He, too, couldn't go on living without a "look" to his advertising . . . the West Coast Look.

What the West Coast art director admires most in himself is his youthful zest. This native keeps displaying youthful zest all through his life. Less inhibited by clients (sunshine does something to their temperaments, too) than his Eastern friends living under less fortunate circumstances, the Californian art director goes in for humor in a big way. His ads are loaded with whimsy even if they are sponsored by makers of steel, sellers of ladies' underwear, or designers of tombstones.

The artists with "off-beat" styles have a field day here. Realistic art, the West Coast art director maintains, already has been used; therefore, it is old-fashioned.

Any ad washed up on shore by the Pacific ocean *must* look exciting or else how would you be able to tell where it came from?

It is difficult to understand why an art director would waste his energies developing a "look" to his ads, typical of the section of the country in which he lives.

This is Madison Avenue (or Michigan Avenue or Wilshire Boulevard) talking to itself in the extreme. It is a method to impress the fellow next door and get awards from the local art directors club. It is also a not-too-hidden attempt to show up the group of art directors living a few states to the north, west, south and east.

More often than not, this kind of intramural competition leads only to the waste of client's good money. If a product is to be sold to high-brows, then the advertising prepared to impress them should have a sophisticated look—even if it is to be prepared by a midwesterner. A nationally sold mass product, on the other hand, should be presented in a down-to-earth fashion—even if conceived by a New York designer. And so it goes.

We submit that there is only one "look" that art directors in every state of the union should strive for: the "look" of competence. A fine ad is as good a reason for feeling proud as anything with a regional stamp on it.

MAC CONNER

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